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# MUSICAL AMERICA

## Gala Worcester Festival Celebrates 88th Year

Philadelphia Orchestra Returns for Fourth Year—Tourel Heads List of Noted Soloists—New Composers' Night Features Choral Works by Volkel and Howe

By QUAINANCE EATON

WORCESTER

WENDING its pleasant way in a four-year-old pattern found agreeable to the citizens, the 88th Worcester Festival filled the Municipal Memorial Auditorium with music and customers from Oct. 13 through Oct. 18. It was said that about 18,000 came to the five evening events plus 4,000 children who traveled from nearby and faraway towns to hear the Saturday morning concert for young people. For the fourth year the Philadelphia Orchestra under Eugene Ormandy and Alexander Hilsberg joined with the chorus of 400 voices and Walter Howe, Festival musical director, and, with distinguished soloists drew crowds big enough to bring the SRO goal of President Harry C. Coley closer into view.

According to custom, each night is labelled. Artist Night, traditionally on Friday, was this year's high point of the series, featuring the superb artistry of Jennie Tourel. The opening event on Monday, Concert of Familiar Music, had as the brilliant soloist Virginia MacWatters, while the Orchestra Night on Tuesday brought the duo pianists, Pierre Luboshutz and Genia Nemenoff. Wednesday is devoted to rehearsal.

### Two Choral Works in Premiere

The next event is Thursday night, this year designated for the first time Composers' Night. Two works were heard for the first time in Worcester, both choral pieces of some pretensions. The first, by George William Volkel, had Clifford Harvuot, baritone of the Metropolitan, as soloist. The second was Walter Howe's, and given as a tribute to the man who has so faithfully served the festival. Although this program was already heavy with these works, plus an overture and a symphony, a piano concerto was added, with Zadel Skolovsky as soloist.

Friday night was Miss Tourel's—plus the chorus, which had its say every night. Saturday was all-Beethoven, closing with the inevitable Ninth Symphony. This was the first time Mr. Ormandy had conducted the Festival Chorus. The four soloists were Miss Tourel, Brenda Lewis, who also sang an aria from Fidelio, Felix Knight and Mack Harrell.

Miss MacWatters completely captivated the audience with Zerbinetta's aria from Strauss' Ariadne, as she had won New York listeners in the opera itself. Her pert charm, her clear, high and flexible voice made the fabulous vocal ordeal sound easy. She also had a resounding success in Adam's Variations on the famous nursery rhyme, with flute cadenza by the orchestra's noted William Kinkaid.

Mr. Hilsberg conducted the orchestral portion of the list, which included the Sibelius Finlandia, his own transcription for the violin section of the Bach Prelude in E from the Sixth Partita, Kreisler's Schön Rosmarin, the third movement from the Rhumba Symphony by Harl McDonald, the orchestra's manager, the Rimsky-Korsakoff Flight of the Bumble Bee and Strauss' Tales from the Vienna Woods.

(Continued on page 5)



Adrian Siegel

### GREENROOM GAIETY AT WORCESTER FESTIVAL

After the concluding Ninth Symphony performance Saturday night, officials and soloists gather with Eugene Ormandy back stage. From the left, standing: Harry C. Coley, president; Harl McDonald, Philadelphia Orchestra manager; Mr. Ormandy; seated: Philip B. Heywood, vice-president; Mack Harrell, Brenda Lewis, Jennie Tourel, Felix Knight and Walter Howe, Festival music director

## San Carlo Company Entertains Chicagoans

By RUTH BARRY

CHICAGO

ABSENT since pre-war days, Hizi Koyke was warmly greeted by her many Chicago admirers when on Oct. 7 the entrance music of Madama Butterfly brought her to the Opera House stage. This was the second presentation in the San Carlo Opera Company's three-week engagement here and it drew a near-capacity audience.

With the passing of years the Japanese soprano has made the role of the ill-starred Cio-Cio San completely her own. She was so appealing and natural that such vocal shortcomings as lapses in pitch and thinness of tone seemed relatively unimportant. Much of her singing was truly beautiful, particularly in Un Bel Di, which caused an ovation.

### Tucker Substitute

Richard Tucker, Metropolitan Opera tenor, was called upon at the last minute to sing Pinkerton in place of Mario Palermo, who had fallen ill. He gave a convincing portrayal of the faithless lieutenant and his trumpet-like voice served him magnificently.

Louis Sudler, a Chicago business man who has made music more than a hobby, sang Sharpless and brought dignity and vocal excellence to the role. Winifred Heckman was effective as Suzuki, and Adrien La Chance, Victor Tatzoff, Ralph Telasko and Fausto Bozza gave good support in minor parts. The orchestra, under Nicholas Rescigno, underlined the drama eloquently.

La Traviata, given the following evening with Richard Tucker and Vivien Della Chiesa in the

(Continued on page 9)

## Five Debuts in First Week at Metropolitan Opera

FIVE debuts, including that of a conductor, will take place during the first week of the the Metropolitan Opera season, which opens on Nov. 10 with Verdi's Masked Ball, as was previously announced. Details of the week's casts have been revealed and show that the bill is largely made up of "revivals," or operas which have been absent a season or more. The debuts are as follows: Melchiorre Luise, basso-buffa, as the Innkeeper in Manon; Clifford Harvuot, baritone, as a guard in Magic Flute; Elen Dosa, soprano, as Tosca; Lawrence Davidson as the jailer in the Puccini opera and Giuseppe Antonicelli, conductor.

### Opening Night Cast

The Masked Ball cast includes Daniza Ilitsch as Amelia, Jan Peerce as Riccardo; Leonard Warren as Renato, Margaret Harshaw is Ulrica; Nicolo Moscona as Sam, Lorenzo Alvary as Tom, Pirrette Alarie as Oscar and John Baker, Leslie Chabay and Lodovico Olivero in other roles. Fritz Busch will conduct, as he will also preside at the pre-season Don Giovanni on Nov. 7 for the benefit of the Ring scenery under the sponsorship of the Opera Guild. In addition to Ezio Pinza, Salvatore Baccaloni, Rose Bampton, Nadine Conner and Polyna Stoska (debut) announced for that cast, Mack Harrell will sing the Masetto.

Massenet's Manon will be given on Wednesday, Nov. 12, with Licia Albanese in the title role and Raoul Jobin as Des Grieux. Others are Frances Greer, Maxine Stellman, Claramae Turner, Martial Singher, Mr. Moscona, Mr.

(Continued on page 4)



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**BRIDE AND GROOM IN ENGLAND**  
Yehudi Menuhin and his new wife, the former Diana Gould, married Oct. 19, leave Albert Hall after a recital by the violinist. This is Mr. Menuhin's second marriage. His bride is a daughter of Lady Harcourt, wife of Vice Admiral Sir Cecil Harcourt

## First Week at Metropolitan

(Continued from page 3)

Luise in debut and Louis Forrester, conductor. Tuesday the company will be in Philadelphia.

Tannhauser will be Thursday night's opera with Torsten Ralf in the title role, Astrid Varnay as Elisabeth, Blanche Thebom as Venus, Herbert Janssen as Wolfram and Miss Stellman, John Garriss and Osie Hawkins. Fritz Stiedry will conduct.

Mozart's Magic Flute will be given on Friday night, with a familiar cast including Mimi Benzell as Queen of the Night, Miss Conner as Pamina, Ezio Pinza as Sarastro, Charles Kullman as Tamino, John Brownlee as Papageno, Lillian Raimondi as Papagena and Jerome Hines as the High Priest. Others are Mr. Harvuot in debut, Felix Knight, Louis D'Angelo, Irene Jessner, Miss Stellman, Martha Lipton and Mr. Garriss. Mr. Stiedry will conduct.

The first Saturday matinee, to be broadcast as before by the Texas Company over ABC for the eighth year, will be Tosca with Miss Dosia in debut, as well as Mr. Antonicelli and Mr. Davidson. Mr. Pearce will sing Mario and Lawrence Tibbett Scarpia. Lorenzo Alvary and Mr. Luise are also in the cast.

The popular Saturday evening opera will be Barber of Seville, with

Felix Knight singing the Count and Robert Merrill assuming a new role as Figaro. Mr. Baccaloni will be the Bartolo, Giacomo Vaghi the Basilio and Patrice Munsel the Rosina. Others are Messrs. Chabay and Oliviero and Thelma Altman. Pietro Cimara will conduct.

## Petrillo Announces Ban on Records

**Effective Dec. 31, No New Records for Broadcasts, Home Use or Juke Boxes to Be Made**

The making of recordings and transcriptions by members of the American Federation of Musicians, 225,000 strong, has been banned, effective Dec. 31 of this year, James C. Petrillo, president of the AFM announced recently.

According to Mr. Petrillo the ban is designed eventually to increase the employment of professional musicians in the United States and Canada, although he said the immediate effect would be \$5,000,000 annual wage loss.

He added that the ban, determined upon after a five-day session of the AFM board, is to be permanent and will not be changed regardless of any offers the recording companies may make.

The announcement means that no new recordings for broadcast, home use, juke boxes or any other purpose will be available after this year.

In announcing the ban, Mr. Petrillo said:

"We're quitting. Members of the American Federation of Musicians in the United States and Canada are determined once and for all that they will not make the instrument that will eventually destroy them. They realize that in making recordings and transcriptions they're making their own competition, which would destroy them."

"We don't know of another business in this country that would make an instrument that would destroy it. We're taking the same position."

## Petrillo Signs New "Code of Ethics"

Music students may perform at public functions, broadcast musical programs and make audition recordings if their performances are in furtherance of the cause of music education and do not compete with performances of professional musicians earning a living, according to a new "code of ethics" signed by James C. Petrillo, president of the American Federation of Musicians, AFL.

Distinction is made in the "code" between "music education" and "entertainment." Public performances may take place in the former field when it is "non-profit, non-commercial and non-competitive." Entertainment is designated the province solely of professional musicians.

## Guild Symposium Discusses Problems

The Composers-Authors Guild held a symposium on American music in the Carnegie Chamber Hall on the afternoon of Oct. 8, concerning the question: Is American music being given a fair hearing?

The moderator was Isadore Freed, composer, and the speakers included Miles Kastendieck, critic of the New York Journal-American and chairman of the New York Critics' Circle; Carl Lindstrom, music critic and managing editor of the Hartford Times; Arthur A. Hauser, sales manager and educational director of G. Ricordi; Douglas Moore, head of the Columbia University Music Department; Gladys Swarthout, soprano; Frank Chapman (who read a paper prepared by Marks Levine, director of NCAC, who was unable to be present); and Bernard Taylor, eastern district governor of the National Association of Singing Teachers.

Artists were urged to put American works early on their programs, instead of dragging them in, at the end, as a sort of reluctant gesture. The same standards should be observed in the "provinces" as in metropolitan centers, for the musical life of the nation is rooted there, it was observed. Teachers should familiarize themselves with native music and publishers should issue as much of it as is economically feasible.

Above all, the American people should be interested in their own music and make it part of their lives.

The consensus of opinion was that American music does not as yet have a fair hearing, but that cooperation between all of the worlds of music, artistic and commercial, will improve the situation.

The symposium was reviewed by Mr. Freed and Ashley Pettis at a dinner by the New York Federation of Music Clubs given for the national president, Mrs. Royden J. Keith in the Town Hall Club the same evening. Additional comments were made by Carleton Sprague Smith, chief of the music division of the Public Library, Frederick Jacobi and Otto Luening, composers and Alfred Human, editor of the *Musical Digest*. Mr. Smith advocated the strike and boycott technique by concert audiences for artists who refuse to use American music on their programs.

At this event, these Federation young artists were heard: Patricia Neway, soprano; William Masselos, pianist, and Francine Falkon, contralto.

## Margaret Truman Sings in Pittsburgh

PITTSBURGH. — Margaret Truman, soprano, appeared in recital in Syria Mosque on Oct. 17 before an audience of 4,000 which gave her a warm welcome. Patrick Hayes, Washington concert manager, announced that the President's daughter will sing in the Lyric Theatre, Baltimore, Dec. 19 and in Constitution Hall, Washington, Dec. 22, the latter engagement concluding a transcontinental tour of 30 appearances. Miss Truman received nine curtain calls and responded with three encores. Her program included 11 songs and arias. The singer's mother, Mrs. Truman was in the audience and heard her daughter sing in public for the first time. Carleton Shaw, pianist, was the piano accompanist.

## Edward Ziegler, General Manager of Metropolitan Opera, Passes

Edward Ziegler, assistant general manager of the Metropolitan Opera Association, died at his home in New York on Oct. 25. He had been in ill health with a heart condition for several years.

Mr. Ziegler was born in Baltimore on March 25, 1870, and was educated at the Zion School and the Friends School there and also studied music. After a few years as salesman for a commercial firm he came to New York in 1898 as assistant to the late James Gibbons Huneker, then music critic of *The Sun*. He also continued studies in counterpoint and orchestration. Besides his work on *The Sun* he wrote a column for the now defunct *Town Topics*, a society weekly, and a column for *The Music Leader* and *Weekly Concert Goer*. In 1902, he became critic for the *New York American* and the following year joined the staff of *The World* as dramatic and music critic. From 1908 to 1916, he was music and dramatic critic of the *New York Herald*. He wrote a series of booklets for the Aeolian Company.

About 1915, his writings attracted the attention of Otto H. Kahn, then chairman of the Metropolitan Opera Board. Mr. Kahn persuaded him to forsake writing for a post with the opera company. Accordingly, in 1916, he became administrative secretary, a post which was created for him. In 1920, he was made assistant general manager under Giulio Gatti-Casazza, then general manager of the organization, in which capacity he assisted in both artistic and administrative details. He made annual trips to Europe during the summer seeking out new singers for the Metropolitan.

Mr. Ziegler was the author of a



Edward Ziegler

critique of Wagner's *Tristan und Isolde* which was published in 1909 as a part of a work by Richard Le Gallienne devoted to a translation by him of Wagner's poem.

Among Mr. Ziegler's many duties were arranging the post-seasonal tours and taking personal charge of the Tuesday evening performances in Brooklyn and Philadelphia. He also directed the labor relations of the company and in 1938 negotiated the first contract with the American Guild of Musical Artists.

His wife, the former Susan Van Valkenburg Hamilton, died in 1943. He is survived by a daughter, one granddaughter and an adopted son, Hamish Hamilton of London.



READING  
CLOCKWISE

Inge Manski  
Pia Tassinari  
G. Valdengo







Mr. Ormandy rehearses the Festival Chorus for the Ninth Symphony and (above right) puts the quartet of soloists through their paces a cappella



Virginia MacWatters pertly takes a measure of Zerbinetta's aria. Genia Nemenoff and Pierre Luboshutz, Tuesday's soloists

Photos by Adrian Siegel



Clifford Harvuot (left), soloist in George William Volkel's work, with the composer



Zadel Skolovsky looks for a cue in the Grieg Concerto

## Worcester Festival

(Continued from page 3)

It was a program cannily designed to bring out doubters and hold them for future reference. The chorus tried out its wings on the Nicolai-Georg Schumann motet, *Awake, Arise a Voice Is Calling*, and two a cappella works: Morley's *Now Is the Month of Maying* and Gibbons' *The Silver Swan*. William Self was the organist, Mrs. Marion McCaslin the pianist, for the first work.

The chorus also had its inning on Tuesday, when, with Mr. Self, Marcel Tabuteau, the famous Philadelphia oboist, and Lois Pultz, pianist, it sang in highly acceptable fashion the Bach *Jesu Joy of Man's Desiring*. Another contribution was Handel's *Coronation Anthem*. These vocal works were surrounded by and rather overwhelmed by orchestral sections. Mr. Ormandy began with the Grétry-Mottl *Ballet Suite from Céphale et Procris*, after which the duo-pianists were heard in the Mozart *E Flat Concerto*.

Luboshutz and Nemenoff are noted for their performance of this work, and gave on this occasion one of their sterling readings. Their playing as usual had style, crispness, authority and feeling. Mozart was perhaps too subtle for many in the audience but it will not hurt unaccustomed ears to try to learn. The brilliance of some excerpts from Khachaturian's *Ballet Suite*, Gayne, woke those ears to the desired state of excitement, and, as a close, Mr. Ormandy led what was agreed to be one of the high accomplishments of the week—a

coruscating performance of Strauss' *Death and Transfiguration*.

After Mr. Hilsberg's rousing introductory *Prelude to the Third Act of Lohengrin* and a fresh and vibrant account of Mendelssohn's *Italian Symphony*, Mr. Volkel's work had its world premiere. Entitled *Symphony of Psalms*, it is a rich twenty-minute-or-so essay in setting the words to Psalms 1, 91 and 96. It should find a place not only for its excellent work-out of vocal resources in contrast to a thick yet penetrable web of orchestral tone, but also for its pleasing passages for the soloist.

The baritone is seldom silent and has the second movement almost to himself. The part is written effectively and yet is not overtaxing, although there are some moments in the low register where the soloist of the evening was not as comfortable as he had been elsewhere. Mr. Harvuot, who sang in a Worcester *Traviata* just before the War which interrupted his career, was welcomed back as an old friend and sang worthily. His voice is rich in color, resonant and full.

The second choral work came at the end of the evening, and employed no soloist, although a boys' choir from All Saints Church added particular flavor to Mr. Howe's mixed chorus. The work is called *Ode to Youth*, and Mr. Howe wrote it to a poem by Bertha Bailey, former headmistress of Abbot Academy at Andover. It was first performed at Chautauqua in 1933, with a chorus of 700 voices.

The 300 less made little difference, to this reviewer's ears, as the volume of sound that the devoted choristers poured out was truly impressive. The call to pay tribute to youth is set in measures grave, noble and serious contrasted with trumpets properly called clarion and

ringing words from the human throats. The treatment is notably polyphonic, and occasionally could do with a little clarification as well as pruning. But the over-all effect is impressive and Mr. Howe should have been very happy on this occasion of homage.

Because Worcester is used to a piano soloist on Thursday nights, this custom was adhered to, although the program's homogeneity suffered. Brilliance usually is expected of this piano concerto, but the impression was dimmed on this occasion. Perhaps it is because the Grieg will not yield itself willingly to demands for continuous fireworks. Perhaps Mr. Skolovsky had an off night. At any rate, it seemed to this reviewer that everybody, including Grieg, was happier in the second movement, where poetry was called for and sensitivity took the place of febrility.

Miss Tourel swept the Friday night audience with her to a frenzy of acclaim that has not been rivalled in years, so they say. Only an ovation for Dorothy Maynor in 1945 (this reviewer was not present) is said to have equalled Miss Tourel's reception. Whether in decibels

(Continued on page 9)



Pee-wee the Piccolo, the youth concert feature, is discussed by the performer Burnett F. Atkinson, the author and narrator, Paul Tripp, and the conductor, Alexander Hilsberg

# SAN FRANCISCO OPERA ENDS LUSTROUS SEASON

**Revival of La Gioconda  
Given Hearty Acclaim—  
Svanholm Returns as  
Siegfried—Kirsten Sings  
Louise for First Time**

By MARJORY M. FISHER

SAN FRANCISCO

THE first new production of the San Francisco Opera's silver anniversary season was *La Gioconda*, and an extremely colorful and rich vocal session it proved to be. While one morning paper streamlined "WHY LA GIOCONDA?", the other marvelled that it had not been added to the repertoire long ago. But there was little difference of opinion regarding the virtues of the production, only of the thing produced.

For the premiere, all the artists were in their best vocal form, although Stella Roman, because of a cold, almost relinquished the role to Regina Resnik. However, Miss Roman did her most beautiful singing in the title role on this occasion, and with Leonard Warren as Barnaba, Kurt Baum as Enzo, Blanche Thebom as Laura, Margaret Harshaw as La Cieca, and Nicola Moscona as Alvise, the opera offered an abundance of gorgeous vocal sound.

Contributing to the richness in lesser parts were Desire Ligeti, Norman Benson, Patrick McVey, George Tallone, Robin Nelson, and Evaristo Albertini, the one chorus man who has sung each of the 25 seasons Gaetano Merola has provided for the San Francisco Opera Association.

Armando Agnini's settings were remarkably effective, and while the Ducal Palace and courtyard were much cleaner than when I saw them in Venice, there was as much realism as painted canvas permitted. For the scene at the dock, a striking effect was devised through the red caps and white garb of the chorus silhouetted against the boat and dark sky.

Dick Marzollo made his local debut as conductor for *La Gioconda*, and scored cheers from an excited audience which gave the entire performance so enthusiastic a reception it was



R. Strohmeyer

Above, a scene from Charpentier's *Louise*, with Dorothy Kirsten, Ezio Pinza and Claramae Turner. Right, Set Svanholm as Tristan and Helen Traubel as Isolde, backstage with the conductor, William Steinberg



difficult to believe it was a Tuesday night subscription series audience.

The repeat performance on Oct. 9 had Regina Resnik in the title role. Intelligently costumed and in good voice, she sang with dramatic effectiveness and musical surety. The ballet did a better piece of work in the second performance than the first, although the Dance of the Hours about stopped the show on both occasions.

*Aida* proved the poorest performance to date but it brought good singing as well as bad, and also some good acting—but not much! Stella Roman sings Verdi much better than Mozart, and there were times when *Aida* sang with the glow of burnished gold.

Blanche Thebom won an ovation in her debut as Amneris. She has stage personality and sang and acted with fire and conviction. Her gestures demonstrated an excellent sense of timing. Kurt Baum as Radames was obviously suffering from a cold, although he managed to sing well in the Nile Scene.

Leonard Warren was a magnificent Amonasro and Nicola Moscona sounded exceptionally well as the Priest. Alvary, Votipka and Leslie Chabay did well in smaller parts and the chorus proved excellent, as is its wont this season. The ballet could have been more effective—and supers less funny. But it was an off-night for *Aida* in spite of all the efforts of Conductor Paul Breisach and Stage Director Agnini.

## A Splendid *Götterdämmerung*

*Götterdämmerung* on the following night was nothing short of stupendous. Magnificently staged by William Wymetal and conducted with tremendous clarity and poise and sufficient brilliance by William Steinberg, the Wagnerian opera brought an outstanding assemblage of virile voices which seemed unlimited in power and scope.

Helen Traubel, although ill, sang Brünnhilde superbly and proved she had gained much wisdom in stage deportment in recent months. Set Svanholm demonstrated stagewise demeanor and superb singing as Siegfried. Lorenzo Alvary convinced the eyes no less than the ears in the part of the sinister Hagen, doing the most impressive singing he has yet done here. Other men winning laurels were George Czaplicki, and Walter Olitzki.

Regina Resnik was a classic looking Gutrune and she gave vocal splendor and intelligent acting to the role. Margaret Harshaw scored a triumph as Waltraute. Lois Hartzell, Beta Popper, Herta Glaz, Claramae Turner, and Thelma Votipka added their talents to the impressive performance and a cast of greater vocal artistry would be all but impossible to acquire.

For the second Sunday matinee audience the company gave *La Bohème* with Bidu Sayao as Mimi and Jan Peerce as Rodolfo. Both received tremendous ovations from the typically enthusiastic capacity matinee crowd, but except for Miss Sayao's impeccable personification of Mimi, the performance was considerably less spirited than usual.

Jan Peerce sang excellently. Except for George Cehanovskv. the Schaunard, the Bohemians were a rather stilted lot. Neither Francesco Valentino nor Nicola Moscona seemed to be in the vein histrionically, although they sang adequately.

Some excitement was attached to the debut of Lois Hartzell as Masetta. The San Francisco singer has had considerable stage experi-

ence with other groups and so was eminently stageworthy and professional in so far as deportment was concerned. Furthermore, she sang well, and her voice, personality and acting all seemed eminently suited to the role.

Tristan und Isolde thrilled its devotees Oct. 2 and again Oct. 13, when Margaret Harshaw replaced Blanche Thebom of the original cast as Brangäne. Helen Traubel and Set Svanholm sang the title roles, and although Miss Traubel was in less good voice than on the occasion of her Brünnhilde in *Götterdämmerung*, she sang well and again demonstrated she had become much more stage wise than in past seasons.

Svanholm made a good Tristan and Blanche Thebom an uncommonly interesting Brangäne. Lorenzo Alvary as the King, George Czaplicki as Kurvenal, and Walter Olitzki as Melot, with Desire Ligeti and Leslie Chabay in small parts, helped William Steinberg make a musical success, although the instrumental ranks sometimes sounded a bit thin due to the undersized symphony. William Wymetal staged the performance admirably.

The next night (Oct. 3) brought the first performance here of *Louise*, with Dorothy Kirsten in the title role, and Raoul Jobin outdoing himself in his characterization of the poet Julien. Yet Pinza all but stole the show as Louise's father, and Claramae Turner scored heavily with her work as the mother. And the 30-odd bit players contributed some excellent bits of song and stage business.

Miss Kirsten, making her debut in the role, proved an attractive singing actress of great promise as well as excellent attainment. She sang expressively and acted intelligently, winning an ovation from the audience.

The ensemble scene in the dress-making shop was extremely well done and finely coordinated. The women's chorus, with practically every member contributing some solo bit, distinguished itself histrionically as well as vocally, and Armando Agnini had created some ingenious business for this scene which added much to its dramatic effectiveness. Paul Breisach did an admirable job of conducting. A repetition of *Louise* ended the San Francisco series of performances Oct. 19.

The gem of all the season's performances was that of *The Marriage of Figaro*, which had but a single presentation, and on the matinee series, at that. With Bidu Sayao and

(Continued on page 26)



R. Strohmeyer

Charles Kullman (left front) presents to Armando Agnini a sheaf of savings bonds from members of the San Francisco Opera Company in appreciation of his 25 years of service as technical and stage director



# The Story of Music in America

## 8—NEW ORLEANS

**Glory of old French Opera House still casts spell over Crescent City, cradle of music drama in America—Tragedy of fire vividly recalled**

By Harry Brunswick Loeb

THE history of music in New Orleans is primarily the history of its French opera and as Louis C. Elson remarks in his *American Music*: "To describe opera in New Orleans would require a ponderous volume in itself."

Opera here began in the last years of the eighteenth century when Washington was president of the United States and Esteban Miró was governor of Louisiana, and when the population of about 5,000 diverted itself at La Spectacle de la Rue St. Pierre, situated on the ground floor of the house now bearing the address 732 St. Peter Street.

As early as 1791, Louis Tabary, a manager, brought to this amusement place a company of comedians direct from Europe. In 1799, refugees from the San Domingo insurrection—an uprising of the plantation slaves against the whites in which the mulattos joined because of the withdrawal of their recently-given civil rights—gave performances of comedy, drama, vaudeville and comic opera.

The year 1807 finds this theater, "a low wooden structure alarmingly exposed to the dangers of fire," under the short and unsuccessful management of a Mr. Terrier. Because of wrangles between the rabble and the police the place was closed, and having become dangerously dilapidated, it was demolished. A syndicate erected on its site le Théâtre St. Pierre, which opened on Sept. 14, 1808, with Le Prince Tékéli ou Le Siège de Montgatz, a melodrama, followed by Le Secret, a one-act opera. The employment of the sub-title in those days seemed as inevitable as the eternal "dead-head" problem. In *Le Moniteur de la Louisiane* of Sept. 3, 1808, we read:

"Le Théâtre de la Rue St. Pierre—Dimanche prochain, *Le Collatéral* ou *La Diligence de Joigny*, comédie en cinq actes de Picard, suivie de *L'Amour Filial* ou *La Jambe de Bois*, opéra en un acte de Gaveau." Filial Love or the Wooden Leg! Yes; it must have been an opera bouffe! This also appeared: "All free admissions are withdrawn; the stockholders alone excepted."

New Orleans had three theatres in 1810. Le Théâtre St. Pierre (sold at auction Dec. 28 of that year), Le Théâtre St. Philippe, and Le Théâtre d'Orléans. Le Théâtre St. Philippe, erected at a cost of \$100,000 at the end of 1807, was on the site of the present

St. Philip School. Its capacity was 700. Louis Tabary again came forward in the role of impresario and inaugurated it on Jan. 30, 1808, with *Les Fausses Consultations*, followed by Méhul's two-act opera *D'une Folie*. Shortly before the opening, *Le Moniteur* carried this announcement:

"The administration desiring to respond to the interest which the stockholders have been good enough to take in this enterprise, and wishing at the same time to please the public by every possible effort, has neglected nothing in order to give to its performances all the variety, ensemble, and splendor which constitute the chief merit of those kinds of spectacles. The vast size of the theater will permit it to add to its repertoire, consisting of old and new comedies of good authors and operas by the best composers, mechanical ballets and pantomimes. . . . The measures which it has taken to secure new artists . . . the commodiousness and salubrity of the interior of the theater, its various exits, all make the administration hope that the public will be good enough to encourage the untiring efforts it will make to please them. . . . For the administration, (signed) Louis Douvillier."

These were some of its attractions: The Barber of Seville followed by *Dettes*, opera in two acts by Champein; the Reciprocal Test followed by the Death of Captain Cook; the Little

A graphic representation of the historic conflagration



City followed by the Stormy Night, opera in one act. Later this theater degenerated into a kind of circus and, finally, into a dance hall known as the Washington Ball-room.

Begun in early 1809, Le Théâtre d'Orléans opened Nov. 30 with a comedy, *Pataques*, but four years later was destroyed by fire. Another theater was built on its site, upon the solicitation of manager John Davis, at a cost of \$80,000. It had a parquet, two tiers of boxes, and *loges grillées*—lattice boxes—the last, we learned from Baroncelli's interesting *Opéra Français de la Nouvelle Orléans*, "intended to be occupied by persons in mourning who, without being seen, might enjoy the performance in comfort."

Never was there presented on its stage drama as tragic as that which happened in its auditorium when two galleries gave way. On Feb. 27, 1854, a full house was witnessing a performance and as the *Daily Picayune* of Feb. 27, 1854, records, "The second act of the first piece was drawing to its close, when a sharp report, like that of a musket, startled the audience. Many thought it was some incident to the play itself, but in another moment a universal cry of alarm, a general rising, a rush, the cracking and crashing of timbers, the screams of women and the shouts of men told too plainly another tale. . . . Several persons who witnessed the gradual fall of the two galleries, the efforts of the struggling and appalled mass of human beings in them to escape . . . described it as something utterly paralyzing and hor-

rifying—exceeding any steamboat explosion, or conflagration, or railroad catastrophe they ever witnessed."

The Théâtre d'Orléans was sold in 1859 to a Mr. Parlange. Manager Boudousqué, unable to come to terms of rental with that gentleman, formed a stock company of \$100,000 for the erection of another home for opera. The new company, organized March 4, 1859, with Mr. Rivière Gardère as president, signed a contract with the architects, Gallier and Esterbrook, for plans of the famous French Opera House, which, though begun as late as June, was inaugurated Dec. 1, 1859, with Rossini's *William Tell*.

This feat of construction resulted from work by day and night, the night work having been facilitated by the light from large fires at the corner of Bourbon and Toulouse St., permission for these having been granted to builder Villavaso. The new edifice had a capacity of 2,078: 58 stockholders' seats, 1,520 numbered seats, and 500 unreserved gallery seats. Commented the *Daily Picayune* of Dec. 3, 1859:

"Of course the opening of the new French Opera House was the event of the evening, and it was not a surprise to anyone to find it as full as it could hold, from the first row

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THE FAMED NEW ORLEANS OPERA HOUSE, INTERIOR AND EXTERIOR

Photos by Louis Piton



# NATION'S ORCHESTRAS RETURN

## Koussevitzky Opens Boston Season

BOSTON. — The Boston Symphony has resumed its weekly ministrations in Symphony Hall. This is the 67th season of the orchestra and the 24th of Serge Koussevitzky as conductor. As he made his first entrance upon the stage, he was greeted, as always on such occasions, by the tribute of rising orchestra and audience.

The inaugural program was solidly German: Bach's First Brandenburg Concerto (oddly enough, new to these concerts); Hindemith's Mathis der Maler Symphony, and Beethoven's Fifth. Once again the magnificence of strings, woods and brass made you realize that it is only in such auditoriums as Symphony or Carnegie Halls that the superlative qualities of this orchestra can be fully absorbed.

There are three changes in the orchestra. Joseph de Pasquale, from the ABC network radio orchestra, is the new first viola, in succession to Jean Lefranc. Vinal Smith has moved over to the tuba, replacing Mr. Adam, who has gone to St. Louis. Norman Carol, a young violinist who was concertmaster of the Berkshire Music Center Orchestra last Summer, now occupies the seat of the late Nicolai Kassman.

The opening of the Tuesday series found Richard Burgin, concertmaster and able assistant conductor, unexpectedly occupying the stand, due to a cold that plagued Mr. Koussevitzky. In musicianly though hardly spectacular fashion Mr. Burgin traversed the Classical Symphony of Prokofieff; Strauss' Don Juan, the Mother Goose Suite by Ravel, and the Beethoven Fifth Symphony. The following weekend Mr. Burgin again was obliged to substitute as conductor. This time he repeated the Strauss and Ravel, and offered a revival of the Third Symphony by William Schuman, and the Fifth Symphony of Jean Sibelius.

CYRUS DURGIN

## Brahms Played at Kansas City Opening

KANSAS CITY.—The 15th season of the Kansas City Philharmonic was launched at Music Hall, in high spirit, on Oct. 14 and 15. Efrem Kurtz, conductor, rewarded near capacity audiences with varied and well contrasted symphonic literature. Brahms' First symphony, Mr. Kurtz's first performance of this work since his advent in Kansas City, was an impressive rendition, extremely well performed. A world premiere of Powell Weaver's recently completed composition, Fugue for Strings constructed on two melodic themes, proved the most successful of Mr. Weaver's compositions in symphonic form.

The composer, in the auditorium, bowed acknowledgement of the audience's unqualified approval. Mr. Kurtz

conveyed the contagious humor and gaiety of Ibert's Divertissement to his receptive audience and concluded the program with Wagner's Overture to The Flying Dutchman.

Miss Margaret Truman, guest of Mrs. Kurtz, bowed graciously from her box in acknowledgement to applause of the audience, after the first number. She was introduced by Dale M. Thompson, general chairman of the orchestra. The orchestra's new plan of sustaining memberships was outlined by Mr. Thompson. William E. Kemp, mayor, welcomed the orchestra and its leader and underlined its cultural, civic and educational value.

The first Sunday Pop concert of the season, conducted by Mr. Kurtz Oct. 19 in Music Hall, offered an all Gershwin program. Garry Graffman, a recent graduate of the Curtis School of Music in Philadelphia, was soloist.

BLANCHE LEDERMAN

## Szell Commences Severance Hall Series

CLEVELAND. — With two regular music courses, the Museum of Art and Western Reserve University courses, and the Cleveland Orchestra in full swing, Cleveland musically is well on its winter way.

With an extra week of rehearsals before opening the season whetting the Cleveland Orchestra to an unusual autumnal sharpness, George Szell opened the Severance Hall Symphony season Oct. 9 with a performance of the Brahms First Symphony that augurs well for more thrills as the season progresses.

The orchestra, following the Weber Euryanthe Overture, got its range in the Debussy Nocturnes, Nuages and Fetes and was in top form in the Smetana Vltava from the symphonic poem cycle, My Country.

Of especial notice was the luscious tone of the revamped violin section with the new concertmaster, Joseph Gingold showing especially artistic leadership. The acquisition of Ernst Silberstein, first cellist, Bert Gassman as first oboe, Bernard Portnoy as first clarinet and the promotion of Frank Brouk as first horn all contributed to the sense of new life and vigor displayed by the orchestra.

The opening program, however, was merely the appetizer to the feast of music Severance Hall patrons enjoyed in the second pair of concerts Oct. 16 and 18.

The program was opened with a masterly performance of the Beethoven Seventh Symphony. Such a glorious exposition of the Beethoven song and spirit was evoked by the Szell baton that balcony cheers were added to the ovation received by director and symphonists both evenings.

This was Beethoven unfolded with an attention to detail that was as art-

istic and moving as was the Szell presentation of the broad expanse of the Beethoven genius. It was an interpretative feat that matched beautifully and completely the immaculate technical performance of this work.

The Siegfried Idyll that followed was a rapturous presentation of the composer's thought and the Prelude and Love Death from Tristan and Isolde that closed the program was a thrilling experience in tonal emotion.

Dr. Rudolph Ringwall opened the Cleveland Orchestra Twilight Concerts at Severance Hall Oct. 12 with a varied program that was unusually well received. Especially well performed by the orchestra under the Ringwall baton were the Prelude to Die Meistersinger, the Prokofieff Classical Symphony, the Night On Bald Mountain by Mussorgsky and two delightful MacDowell sketches.

ELMORE BACON

## St. Louis Symphony Launches Year

ST. LOUIS.—The 68th season of the St. Louis Symphony got off to a brilliant start with the opening concert at the Kiel Opera House on Oct. 18. A fanfare greeted Vladimir Golschmann as he appeared upon the stage, augmented by a great outburst of applause from a large audience.

The great success of Mr. Golschmann's conducting both here and abroad since the close of last season became a prophetic barometer for the season ahead of us. The necessity of only a few replacements left intact the major body of the orchestra which in a short period of rehearsal responded handsomely in a finely arranged orchestral program.

The tonal balance was superb and there was a noticeable sureness of attack indicative of a thorough unity of thought and expression between the conductor and orchestra. Opening the program was a charming performance of Couperin's Overture and Allegro (orchestrated by Darius Milhaud) followed by the Beethoven's Fourth Symphony. Bach's Chorale Come Sweet Death and Rachmaninoff's Second Symphony. The opulence of this last work was brilliantly portrayed and its emotional content received meticulous treatment without any unnecessary over-emphasis. It was a most auspicious opening.

HERBERT W. COST

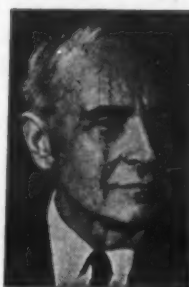
## New Leader Begins Cincinnati Season

CINCINNATI. — Cincinnati's musical interest at present is principally focused on observation of a new conductor's accomplishments with the Cincinnati Symphony. Any new conductor or guest conductor customarily wins major attention. But in the case of Thor Johnson, interest is heightened because he is a young American launching a career in his first conductorial post with a major symphony.

Mr. Johnson was warmly welcomed at the opening concerts Oct. 10-11. His first admirable move was the change in seating of the orchestra. Second violins on front right with violas and percussion back of them; cellos and double basses on the left behind first violins; woodwinds and brass in center back of violas and cellos. The entire orchestra is now seated in the shell. All of which has improved sound resonance.

The program for the opening concerts consisted of the world premiere

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Serge Koussevitzky



George Szell

## Rodzinski Wins Chicago Approval

CHICAGO.—When Artur Rodzinski, new conductor of the Chicago Symphony, stepped to the podium to begin the orchestra's 57th season on Oct. 9, he was greeted by a tensely expectant audience that packed Orchestra Hall from front row to gallery top.

What changes would be effected by Désiré Defauw's successor was the question in everyone's mind. External differences to be noted were new additions to the orchestra (one of the most important is Philip Farkas, French horn), and a new arrangement of the cellos which are now at the right on the edge of the stage instead of in the center.

Conducting with score but without baton, two practices to which subscribers had been unaccustomed during the past four years, Mr. Rodzinski began the concert with Julius Wertheim's arrangement of Bach's D Minor Toccata and Fugue. He drew a tone of wonderful sonority, particularly from the strings, and built up impressive climaxes without disturbing the soulful calm of the music. In Brahms' C Minor Symphony, too, he let the noble phrases unfold naturally, each holding eloquent feeling.

Aaron Copland's ballet suite Appalachian Spring followed, its intricate music being presented with sharpest clarity. The concert reached its peak in Ravel's Daphnis and Chloe, Second Suite, which was delivered with a brilliance and virtuosity that roused the audience to cheers.

The season's first soloist was Sylvia Zarembo, 16-year-old pianist, who played Beethoven's Fourth Concerto on the afternoon of Oct. 14 and repeated it at the evening concert of Oct. 16. Miss Zarembo negotiated the concerto's difficult passage work with remarkable facility, and pleasing tone.

The program at the evening concert began with a majestic reading of Vivaldi's D Minor Concerto, distinguished throughout by purity of line and clean attacks. Wagner's Siegfried Idyl was beautifully performed, too, its warm, intimate quality captured. Most spectacular playing of the evening was in the suite from Strauss' Der Rosenkavalier. The audience was deeply moved by the interpretations and applauded warmly.

RUTH BARRY

## Harrisburg Men Play Initial Concert

HARRISBURG, PA.—Opening its 18th season under the baton of George King Raudenbush, the Harrisburg Symphony delighted a capacity audience with commendable interpretations of both classical and modern music at the Forum on Oct. 7.

Abrasha Brodsky, pianist, who was soloist, played the Beethoven Emperor Concerto, followed by an encore.

The orchestral program included works heard here for the first time, was made up of the Prelude, Choral and Fugue of Bach-Albert; two short pieces, Summer Night on the River

(Continued on page 24)



Vladimir Golschmann



Thor Johnson



Efrem Kurtz



Artur Rodzinski



# Chicago Hails Opera Season

(Continued from page 3)

two main roles, drew a capacity audience that was responsive not only to the good work of the two distinguished guest artists from the Metropolitan, but also to Jess Walters, a regular member of the San Carlo troupe. As Germont Pere, he sang with a voice of smoothly polished quality and his Di Provenza il Mar stopped the show.

Miss Della Chiesa sometimes experienced technical and pitch difficulties in the role of Violetta, but her singing in the garden scene was up to her usual high standards. Mr. Tucker was vocally excellent though his acting was a bit stiff. Others in the cast were Elisabeth Carron, Adrien La Chance, Fausto Bozza, Ralph Telasko, Victor Tatzozzi and Dorothy Dixon. Carlo Moresco conducted and the ballet principals were Lydia Arlova and Lucien Prideaux.

## Martinelli Returns

The center of interest on Oct. 9 was Giovanni Martinelli who sang Canio in Pagliacci with a grandeur of style that made the role an unforgettable piece of theater. His *Vesti la giubba* won a big ovation. Mina Cravi gave a creditable performance as Nedda, and Adrien La Chance, Carlo Morelli and Stefan Ballarini were effective in supporting roles. Nicholas Rescigno conducted.

The companion opera, *Cavalleria Rusticana*, brought Willa Stewart as Santuzza, and she revealed a voice of considerable power and natural beauty. Mario Palermo was cast as Turridu, distinguishing the role with good acting and well-focussed singing. Winifred Heckman sang Lola, Dorothy Dixon, Mamma Lucia and Stefan Ballarini, Alfio. Carlo Moresco conducted.

Jess Walters made another excellent impression on Oct. 10 as Rigoletto. His singing was superb and he injected powerful drama into the role.



Alexander Sved

Anna Kaskas

Graciela Rivera, also of the San Carlo roster, sang Gilda and disclosed an attractive, though small, voice. Thomas Hayward was well cast as the Duke and William Wilderman, Mona Bradford, Basel Landia and Victor Tatzozzi were heard in other roles. Nicholas Rescigno conducted.

Faust was given on the afternoon of Oct. 11 with Mario Palermo in the title role, William Wilderman as

Mephistopheles and Vivian Della Chiesa as Marguerite. Smaller parts were sung by Stefan Ballarini, Fausto Bozza, Winifred Heckman and Dorothy Dixon. Nicholas Rescigno conducted. The performance failed to hang together well and the singers seemed uneasy in their roles.

Il Trovatore, presented in the evening, fared much better, and a near-capacity audience attended. With Carlo Moresco conducting, the opera moved along at an energetic pace, and the principal singers, most of them San Carlans, turned in creditable performances. As Leonora, Willa Stewart again impressed her listeners with the size and power of her voice, and Tandy MacKenzie, a new tenor, showed a good sense of the theater as well as well-disciplined singing. Anna Kaskas, the only guest artist



Carlo Morelli

Thomas Hayward

was a striking Azucena, and Jess Walters and Victor Tatzozzi were well cast as the Count di Luna and Fernando, respectively.

Aida was mounted on Oct. 1, and though it lacked eye-filling pomp and splendor, it was imposing for sheer volume of sound. Selma Kaye sang the title role with fiery feeling, but her pitch was not always true. Alfonso Pravadelli, as Radames, met technical difficulties, too, though he had the role well in hand dramatically. Martha Larrimore gave a competent performance as Amneris and Carlo Morelli made an imposing Amonasro. Other parts were sung by William Wilderman, Victor Tatzozzi, Adrien La Chance and Basel Landia. Lucien Prideau and Lydia Arlova were the ballet principals and Nicholas Rescigno conducted.

## Season's Only Lohengrin

For the season's only Lohengrin, on Oct. 13, Fortune Gallo enlisted the services of two noted Wagnerian singers from the Metropolitan—Torsten Ralf and Astrid Varnay, but this was not enough to lift it to artistic success. The orchestra, conducted by Carl Bamberger, was too small for Wagner's demands, and did not always play precisely. Sometimes, however, the splendour of the music itself helped to cover up an inadequate performance. This was especially true in the first act chorus, and in arias allotted to Mr. Ralf and Miss Varnay in their respective roles of Lohengrin and Elsa. Ellen Repp sang Ortrud; William Wilderman, King Henry;



**NOTABLES IN KANSAS CITY**  
William E. Kemp, Mayor of Kansas City, and Efram Kurtz, conductor of the Kansas City Philharmonic, bid good luck to a Kansas City soprano—Margaret Truman, who began her first concert tour recently. Miss Truman was the guest of Mr. Kurtz at his opening concert of the season



Selma Kaye



Mario Berini



Vivian Della Chiesa



Giovanni Martinelli

Stefan Ballarini, Frederick, and Ralph Telasko, the herald.

The San Carlans were back on safer territory the following evening with *La Bohème*. Mina Cravi made an appealingly fragile Mimi, though at times her voice was overpowered by the orchestra. Mario Berini, as Rudolfo, acted with a free and easy grace, and his singing was of pleasant quality. Carlo Morelli, one of the company's most versatile artists, was a winning and witty Marcello, and William Wilderman and Stefan Ballarini carried the other two Bohemian roles with engaging swagger. Charlotte Symons made a fiery Musetta, and Carlo Moresco's conducting was thoughtful and sympathetic.

Tosca, presented Oct. 16, was the artistic high spot of the season. The performance, conducted by Nicholas Rescigno, moved with steadily mounting drama, and the principal singers lived their roles with an intensity that kept excitement keen. Selma Kaye, strikingly handsome, as Tosca, colored her rich, powerful voice with passionate feeling, and Mario Berini made an ardent Cavaradossi. Alexander Sved's

Scarpia was a remarkable characterization of the cunning and sinister, and Adrien La Chance, Fausto Bozza, Algerd Brazis and Ralph Telasko were effective in smaller parts.

The season's only Barber of Seville, on Oct. 18, brought Graciela Rivera before the spotlight. She made a winsome Rosina, and her singing of *Una voce poco fa* was wonderfully facile though it suffered occasionally from false intonation. Carlo Morelli sang the barber with wit and sparkle, and Mario Valle's Bartolo was vocally attractive, though not very humorous.

Miss Rivera starred again on Oct. 22, this time in Lucia. Her sweetness of manner became the role of Lucia charmingly, though her mad scene lacked the nervous tension that a more highly-strung artist would bring to it. Richard Tucker sang Edgar with a fervor and vocal opulence that made the role the center about which the whole performance revolved. Carlo Morelli sang Ashton; William Wilderman, Raymond; Adrien La Chance, Lord Bucklaw, and Norma Sozzi, Alice. Carlo Moresco conducted.

## Worcester Festival Draws Throng

(Continued from page 5)

or number of curtain calls is not known. Be that as it may, it was an evening of personal triumph for the mezzo-soprano, and the audience could give itself a few pats for appreciating art as fine. After Mr. Ormandy's highly-charged performance of the Tchaikovsky *Romeo and Juliet*, Miss Tourel took the stage and took over the audience with her first two works—the *Stradella* Per Pieta and the florid aria from Rossini's *La Cenerentola*. It was a new experience for Worcester to hear a mezzo sing the coloratura passages of an aria such as this and they joined other discriminating audiences in approving it to the echo.

After intermission, the singer did three taxing works: the dramatic aria from Gounod's *Sapho*, *O ma lyre immortelle*, the dream-like *Duparc L'Invitation au Voyage*, delectable with its orchestral accompaniment, and the Tchaikovsky aria from *Jeanne d'Arc*, *Adeux, forêts*. The audience would not be silent, so the singer was forced to give an encore, the *Habanera* from *Carmen*. All through the evening she was in resplendent vocal form and never has this reviewer heard her sing better.

Orchestral accompaniment is a boon to this type of list, and Mr. Ormandy supplied a background of the utmost sensitiveness and suppleness so that one could feel great artistic forces working harmoniously together. The excitement was carried through to the concluding orchestral work, the Stravinsky *Fire-Bird Suite*, which was brilliantly done. Just after intermission, the chorus and orchestra, under Mr. Howe, performed the *Polovetzian Dances* from *Prince Igor*, and while to these ears the whole work seemed to lag in tempo and incisiveness, the singing itself was commendable if not wildly inspired.

Beethoven dominated the Saturday night program and the Ninth Sym-

phony made a massively important close. It was an achievement to be proud of, not only from the orchestral point of view (Mr. Ormandy conducted with controlled fire and complete command) but also from the choral. The big mass of voices was well handled, and the cruel tessitura not too unhappily encompassed. The soloists labored valiantly and the experienced Mr. Harrell was particularly to be commended. Mr. Knight's clear, bright tenor voice was heard when it should be, but Miss Tourel's contribution is not designed for show. Miss Lewis revealed a little tremolo, both here and in her big aria, but her voice is of beautiful quality and she expressed Leonore's emotions with sincerity and passion. The overture to the opera opened the concert which was designed short in order that the orchestra could catch a train back to Philadelphia.

That morning brought 4,000 children to crowd the auditorium, stage and balcony of the little theatre, which had been opened only once before and that on Monday night. The children were enraptured with Mr. Hilsberg's comments and with the music by Sousa, Beethoven, Mozart, Haydn, Schubert, Ippolitoff-Ivanoff and Tchaikovsky. Last year they were so fond of the Tripp-Kleinsinger Tubby the Tuba, that this year Mr. Tripp brought Pee-wee the Piccolo and narrated it himself, with the assistance of Burnet F. Atkinson, flutist of the orchestra. It was another *tour de force*. The children went home beaming—the audiences of tomorrow's Worcester Festival.

**KANSAS CITY.**—Walter Fritschy offered for the first event of his 41st season, Mack Harrell, baritone and Devy Erlih, French violinist, in Music Hall, Oct. 21. Ruth Seufert presented for the first event of her second season Raya Garbousova, cellist, and Leonard Pennario, pianist, Oct. 10, in Music Hall. B.L.



# London Welcomes Vienna Opera Visit

By EDWARD LOCKSPEISER

LONDON

WE have just had the long-awaited visit of the entire company of the Vienna State Opera together with the Vienna Philharmonic to give a three-weeks' season at Covent Garden. The company, reconstituted at the end of the war, had earlier been to Paris and was now paying its first visit to England. Its own recently-made austerity sets, brought across the continent, were a reminder of the impoverished conditions under which the greatest opera company of Central Europe is now obliged to work.

The general level of performance and production proved, however, to be consistently high. What we were anxious to see was whether our Viennese visitors had managed to keep alive their unique traditions following the ravages of Nazism and the war, their unique traditions.

It may be counted a blessing that though the building of the Vienna Staatsoper was an inevitable victim, what it stood for, judging from the success of this London season, remains unimpaired. Five operas only formed the repertory of the season—Mozart's three Da Ponte operas, Beethoven's *Fidelio* and Strauss' *Salome*—calculated to display the fine flower of the Vienna Opera over a period of two centuries.

Many of the singers were well enough known to Covent Garden audiences, among them Ludwig Weber, who was an imposing Commendatore in *Don Giovanni* and a memorable Rocco in *Fidelio*. Hilde Konetzki, despite some vocal failings, gave a true and impassioned characterization of Leonore, and Paul Schoeffler, though somewhat rigid in his conception of the vivacious *Don Giovanni* was admirably resonant.

## Excellent Newcomers

Among the newcomers were Elizabeth Schwarzkopf an almost perfect Marzelline in *Fidelio* and a good Donna Elvira; Irmgard Seefried who won laurels for her *Fiordiligi*; Emmy Loose a thoroughly delightful Zerlina; Elisabeth Hoengen, a glorious Herodias in *Salome*; and, most impressive of all, the Bulgarian soprano, Ljuba Welitsch in the intense and voluptuous character of *Salome* herself. The audience capitulated before her performance of wonderful power and nervous subtlety.

The Viennese Opera does not, however, "star" their singers, and rightly

from the point of view of its eminently theatrical conceptions. Unfailingly musical and of consummate artistry was the playing of the Vienna Philharmonic under Josef Krips in the Mozart operas and Clemens Krauss in *Fidelio* and *Salome*.

If attention may be focused on to one aspect more than to another of these unified and all-of-a-piece productions, it must be on to the orchestra which, particularly in the orgy of the Strauss opera, will long remain in our memories as a revelation of what orchestral playing should be. Karl Rankl, permanent music director of Covent Garden, himself conducted the performances of *Figaro* bringing the all-too-short season to a memorable close.

## Proms and Ballet

In the leisurely pre-war days the London season was reckoned to reach its height about the end of June. There used then to be nothing to listen to during the summer save Sir Henry Wood's Promenade Concerts. Nowadays, since London seems still intent on making up for the dearth of music during the war years, no one can rightly say when the season ends or when it begins.

The old landmarks in the musical scene—the Promenades, the various winter series of symphony concerts and what used to be the international opera season are still there, though they seem to have become merged in the much more animated landscape. The Proms, the counterpart of New York's Stadium Concerts remain of course London's most popular musical institution: packed houses night after night with queues almost a mile long until the famous last night when the combined orchestras and Promenaders (a misnomer indeed, for there is certainly no room to promenade) are televised in the gigantic Albert Hall. The scene has nowadays something of the hilarity and extravagance of another London institution — August Bank Holiday on Hampstead Heath.

The record season of the Proms is over and so is Colonel de Basil's Russian Ballet Season at Covent Garden, considered one of the most successful since the hey-day of the ballet in Diaghileff's days. The company made its first appearance in London since 1939 and though the brilliant summer weather wrought havoc at the West End Theater box offices, it had no effect on ballet enthusiasts.

In opening the season with Paganini, *Les Sylphides* and *Graduation Ball*, Colonel de Basil thanked the Covent

Garden audience for its welcome and called the Opera House the spiritual home of his company.

Sixty dancers formed the largest troupe he has ever brought to this country including Riabouchinska, the baby ballerina of pre-war fame, David Lichine and the newcomers April Orlin, the 16-year-old British-born dancer who joined the company in South Africa, and Moussia Larkina born in Oklahoma of Russian and Red-Indian parents.

Lichine's *The Prodigal Son* and Fokine's *Scheherazade* were notable revivals in the large repertory, presenting in the last week world premieres of *Silver Birch*, with music by Tchaikovsky and Piccoli, a ballet on music by Rossini.

In the sphere of chamber music a new quartet has been formed bound to be remembered as an ensemble of historic importance. To mark the 150th anniversary of the birth of Schubert and the 50th anniversary of the death of Brahms the BBC has given at the Central Hall, Westminster, a series of six public concerts devoted to their chamber works by artists of no less eminence than Artur Schnabel, Joseph Szigeti, William Primrose and Pierre Fournier.

Here was a group of artists of acknowledged excellence brought together for a memorable occasion. No one could question the elements of such a quartet, though there was naturally concern as to the resulting teamwork. The consensus of opinion is that each member, giving of his best, has nevertheless been able completely to subordinate his individuality to the demands of the ensemble playing.

The three Brahms piano quartets fulfilled all expectations. The pro-

grams also included both the violin and the cello sonatas of Brahms and the Schubert and Brahms trios, the level of performance here evoking comparisons with the Cortot-Thibaud-Casals group. This, surely, is the right way to celebrate anniversaries. As a fitting sequel the quartet, due to give a series of concerts in New York during the winter, is to be established on as permanent a basis as circumstances will allow.

Other chamber music groups are frequently heard, particularly on the Third Program of the BBC. The Griller and the Blech quartets are prominent among the British ensembles. The Loewenguth quartet is scheduled for concerts on its return from America and much praise has been awarded two new ensembles from Italy, the *Nuovo Quartetto Italiano* from Rome and the *Trieste Trio*.

From Italy, too, comes a most intelligent and artistic soprano, Suzanne Danco. The possessor of a light voice, beautifully clear in texture and also in diction, Mme. Danco gave outstandingly good performances in BBC programs of the songs of Ravel and Duparc and also of German Lieder.

From France London has had a return visit of the Paris Conservatoire Orchestra under its able new conductor André Cluytens. Vigor and alertness mark the style of this gifted young conductor who is to give a BBC program consisting of the seldom-heard overture of Paul Dukas' *Polyeucte*, the *Trois Ballades de Villon*, to be performed for the first time in England in Debussy's own orchestrated version and *La Tragédie de Salome* of Florent Schmitt.

Special radio programs have been devised to mark the 75th birthday of Vaughan Williams including one of his finest choral works, *Sancta Civitas*, and a broadcast of his beautiful stagework, *The Shepherd of the Delectable Mountains*.

## Revival of Festival Is Source of Enjoyment in East Anglia

By BASIL MAINE

NORWICH, ENGLAND

THE 35th Norfolk and Norwich Festivals began on Sept. 23 after a lapse of 11 years. The revival was chiefly due to the zeal and sustained work of Dr. Heathcote Statham, organist of Norwich Cathedral, conductor of the Norwich Philharmonic and one of the most active of music instructors in East Anglia.

The revival was a source of great pleasure, for the old Festivals were a very part of the lives of many of the inhabitants here, and had their lights been finally extinguished by war, part of one's spirit would have died with them.

First, in the way of criticism, it would seem fitting that applause at the end of such works as Elgar's *Gerontius* and Verdi's *Requiem* be abolished. Perhaps it is even more incongruous at the close of Bach's *Chorale*, *Jesu*, *Joy of Man's Desiring*. The obvious solution is to give such works in the Cathedral and present the definitely secular part of the Festival in its traditional setting.

Second is the important question of program construction. On the whole, this was well done, especially as regards duration, no concert being overlong. But the final Saturday afternoon concert of Sept. 27, for some reason or other, was an anti-climax. One obvious weakness was the leading off with Vaughan Williams lovely *Serenade to Music* (music caught in the act of wondering contemplation), instead of preparing for its delicate mood with a brief choral or orchestral episode.

The final criticism relates to the clumsiness of platform management which permits the solo singers to sit

staring at the back of the hall during the whole of Beethoven's *Choral Symphony* and then, during the last movement to bob up and down for their parts instead of standing throughout the movement. It is clumsy too to banish the solo horn player at the end of Benjamin Britten's beautifully ingenious *Serenade for Tenor* (Peter Pears), Horn (Dennis Brain) and Strings, to send him marching off to play his final phrases off stage.

And this is my last point: the chorus (the Norwich Philharmonic Choir) did very well, indeed, on the whole, but there were the usual faults of enunciation which are all too common in this part of England. Chiefly in their richly-differentiated vowel-sounds are the northern choirs of England superior to the choirs of Norfolk, Suffolk and Essex. As a parson choir trainer in East Anglia, I speak from sad experience.

The orchestra was the London Symphony, and the part it played in the success of the event was a splendid one. From the very first item, Elgar's *Cockaigne*, its zeal and alertness were apparent, and as it happened, these qualities flowed over to the chorus in Elgar's *Gerontius* and in Hubert Parry's *Pied Piper* which was written for this same Norwich Festival 42 years ago, and most of all in Verdi's *Requiem*.

The choral singers sang the *Pied Piper* as though they were thoroughly enjoying themselves and immediately communicated their enjoyment to the audience. *Gerontius* was marred only by the unresonant tone of the sopranos at the climax of *Praise to the Holiest*. Otherwise this was a performance to be remembered, and

(Continued on page 15)



Baron

One of the sets by the English painter, Leslie Hurry, in the Covent Garden revival of Puccini's *Turandot*



# MEPHISTO'S MUSINGS



## Dear Musical America:

So, the ever-popular Giuseppe De Luca is about to celebrate his half century before the public, with a Town Hall Recital early in November! This will be an occasion for all lovers of good singing as well as for those who enjoyed the eminent baritone's delightful performances as a member of the Metropolitan Opera from his debut there as the Barber on Nov. 25, 1915, until March 1935, and then again for some performances for which he was acclaimed in 1940, an unbroken run of 20 years during which he was also heard in many other musical centers. He sang in Italy until the German occupation and had the unique distinction of being bombed, harmlessly, it is good to say, while sitting in a barber's chair and again while taking the air in his own garden in Rome. The Teatro Reale in Rome heard him again in opera in 1945 shortly before his return to the United States.

When a Town Hall recital was announced for March 11, 1946, I wondered. Mr. De Luca was in his 70th year and very seldom do singers perform acceptably at that age. A couple of songs, however, dispelled all doubt. The voice was as fine as ever and the style and personal charm undiminished. All this proved that if you know *how* to sing, you can sing a long time. Mr. De Luca had joined the exclusive circle—Pauline Viardot-Garcia who sang regularly for over 40 years and occasionally for a decade or so, more; Schumann-Heink who made her debut at the age of 15 in the Ninth Symphony (of all things!) and sang continuously for 60 years, also Battistini, the great Italian baritone whom America never heard because he dreaded the sea and who sang until he was 70. In the words of the Good Book (look who's quoting!): "There were giants on the earth in those days."

Mr. De Luca did some entrancing work while at the Metropolitan. His two Figaros are still unique. Marouf, though written for a tenor, gave him a perfect role. It was less agreeable musically and far less entertaining when revived some

years later even with an excellent tenor.

During his years at the Metropolitan, he sang leading baritone roles in 42 operas. Some of them were first American performances, many revivals, and there was at least one world premiere, Puccini's Gianni Schicchi. He was the Don Carlos when Rosa Ponselle made her operatic debut in *La Forza del Destino* in Dec., 1918; Eugene Onegin in America's first stage production of Tchaikovsky's opera; the Germont when Galli-Curci made her first appearance as a member of the Metropolitan on Nov. 14, 1921; Guglielmo in the Metropolitan's wholly delightful *Così fan tutte* (which was probably New York's first hearing of the work); Signor Brusolino in what was undoubtedly America's first glimpse of Rossini's tiresome work by that name. These are only a few highlights of his illustrious career at the Met. Oddly, he seldom sang Sharpless here, a role he had created in the crashing failure of the world premiere at La Scala on Feb. 17, 1904, of *Madama Butterfly*.

Personally, I always liked him best in comedy roles—the Mozart operas, the amazing characterization of Nickelmann in the dull *Verunkene Glocke* and the priceless Schicchi and Marouf. There was always a sort of elfin quality about his comedy that was especially engaging. He was, however, extremely effective in serious roles such as *Rigoletto*, the Elder Germont, Alfio, Amonasro and those in the *Tales of Hoffmann*.

Whether we shall have the pleasure of hearing him again in opera, is in the lap of the gods (and who am I to implore their mercies?). Unquestionably, though, we have in Mr. De Luca a concert artist of the highest order in every sense of the word. He will reach his 71st birthday in December . . . but you'd never guess it to see him or, even better for the musical public, to hear him!

\* \* \*

The committee conducting auditions for Metropolitan Opera choristers received something of a surprise as the result of a unique method by which it selects chorus members. Each applicant does his singing behind a screen while the committee members hold a list of numbers, the only identification with the auditioning singer. At the end of the session, the committee compares notes and comments, and after the decisions are reached the numbers become names and the names appear as persons. Among those engaged for the chorus this year is Number 5—a first tenor. His name: Edward Johnson. He is from Canada.

\* \* \*

Astrid Varnay, the Wagnerian soprano who has just returned from her appearances at the Teatro Colon in Buenos Aires, didn't quite clean up as much as she wanted. She had been led to believe that she would have a luxurious bathtub in her dressing room. When she arrived all she found was a scar on the wall, a few gaping pipes. It seems that a few weeks before, two prima donnas had practically scratched

## AD LIB

Bo Brown



"Really, Frisbee, if I'd known you wanted ivory this bad, I'd have given you every key off my piano!"

each other's eyes out arguing about who was to take the first plunge. The manager à la Solomon finally ripped out the tub and told them to sail their boats somewhere else.

Miss Varnay was extremely diplomatic on another Buenos Aires occasion when she entered a little Viennese cafe that had become a hang-out for her fellow singers. She spied tenor Torsten Ralf, the Tristan to her Isolde, seated at a table and was about to join him when she noticed tenor Set Svanholm, the Siegfried to her Brünnhilde, at another table. She finally turned the tables on both of them by choosing a place alongside basso Emanuel List, the Wagnerian villain.

\* \* \*

Bertrand Russell once remarked that he would much prefer to write an introduction to a selection from his philosophical works after he was dead, because it would be so much easier. Taking time by the forelock, Igor Stravinsky has decided to make a juke-box version of the *Berceuse* from his *Firebird* while he is still alive and can enjoy the profits, instead of waiting for posterity to rummage his works for popular tunes in the currently accepted manner. Summer Moon is the title of the new experiment, and the lyric is the work of John Klenner. The song grew out of conversations between Mr. Stravinsky and Lou Levy, president of Leeds Music Corporation, which has published it. Mr. Stravinsky wished to improve his ASCAP rating and Mr. Levy explained that a hit tune would accomplish his desire faster than anything else.

It is fortunate that Mr. Stravinsky had an early period, in which he still wrote conventionally pleasing melodies, and it is ironic to reflect that he may depend upon these indiscretions of his youth for a major portion of his income. What really fascinates my Mephistophelian mind is the question: What will we get when Mr. Stravinsky starts searching the Dumbarton Oaks Concerto or the Symphony in C for juke-box material? Who knows, perhaps we

shall have lyrics such as I'll Strip My Gears for You, Honey, or Bite My Ear Again!

\* \* \*

Some of the dramatic details of the New York City Opera Company's production of *Salome* still leave my satanic eyebrows in the air. One of the most interesting this year was the transformation of the head of John the Baptist. When that estimable gentleman appeared in the flesh, he was endowed with bushy dark hair, which was properly disarranged. But when the Princess of Judea brought out his head on a platter his hair had become sandy, sleek and almost gray in color. Could it be that the sojourn in the cistern had accomplished this change in so short a time? He had enough trouble, goodness knows, to turn white overnight.

This time the fruit which Salome refused to taste seemed to be real, but when Herod threw it into the wings it fell with a thud that could be heard even through Strauss' orchestration. Reminded me of the over-ripe tomato-barrage from old vaudeville balconies. Herod also had trouble with his shoelaces during one of the most dramatic passages, shortly after sitting on a goblet and having to dispose of it with the help of a slave. The Dance of the Seven Veils was again directed towards the footlights with only an occasional glance at the supposedly fascinated King. Salome did not roll her scarf into a ball and hurl it at Herod's eye, this time, but she still had plenty of trouble with her drapery and footing. And why the slaves in winter underwear stained apparently with shoe polish? Oh well, maybe this is carping, but that is my privilege. After all, I am supposed to take a devilish glee in the little ineptitudes which angels would overlook, says your

*Mephisto*



# City Center Presents Experimental Don Giovanni

A PRODUCTION of Mozart's Don Giovanni abounding in new and experimental ideas had its first performance by the New York City Opera Company at the City Center on Oct. 23. Don Giovanni has always been a challenge to the stage director and producer, though its music is a stable factor, with a universally recognized tradition of style. Shall one exploit the vivid and varied dramatic possibilities of the piece, or shall one let Mozart's music dominate the scene and put the emphasis upon the purely musical elements? The New York City Opera Company has taken the former alternative and won a resounding success with its audience.

Theodore Komisarjevsky has followed Mozart's description of the opera as a "dramma giocoso" as the leading motive in his stage direction and H. A. Condell's set has been designed to aid him. William Dollar has created the dances for the production. The costumes are late 18th century in style, belonging to the period in which Mozart composed the opera rather than to the earlier period in which it is usually laid. Mr. Komisarjevsky has populated the stage with a regiment of figures who mix themselves up with the doings of the principals. They are colorful and animating, but it must be admitted that they sometimes distract the attention which belongs to the music and the unfoldments of the play.

## Unorthodox Staging

Before the overture is at an end, the curtain is drawn aside by a troupe of masked figures in imitation of *commedia dell'arte* harlequins. Don Giovanni enters with Leporello and after a number of tours and detours makes his way to the chamber of Donna Anna and enacts the attack which is only implied in the traditional performance. Again, the entrance of Donna Elvira after the slaying of the Commendatore, the oath of vengeance by Donna Anna and Ottavio, and her delivery of her Ah, chi me dice mai, are treated in highly novel fashion.

Elvira arrives accompanied by a comely maid and a whole retinue of servants, halbardiers and other attendants who stand about and circulate in lively fashion while the distressed lady pours out her woes. Then, while Don Giovanni attempts a new conquest, they leer, listen, exchange mocking glances and whispered confidings. Leporello sings his catalogue aria not to the distraught Elvira alone but to at least eight other persons, while he nudges and ogles whatever serving woman stands near him. And in the last scene the Commendatore appears not as a statue but as a corpse, perceptibly decomposed.

Possibly the best singing among the men was done by Eugene Conley, a Don Ottavio who did not attempt to get more drama out of the part than there is in it. Mr. Conley sang *Il Mio Tesoro* so well that one wondered why his *Dalla Sua Pace* had been omitted. Gean Greenwell's Commendatore could also be commended for its contribution to the performance. Edwin Dunning sang well as Masetto, though handicapped by a make-up and costume which made him look like nothing so much as the Mad Hatter in Alice in Wonderland.

James Pease, the young baritone entrusted with the title role, labored



The Don (James Pease) entertains Zerlina (Virginia Haskins) and Masetto (Edwin Dunning) in his palace



Leporello (Norman Cordon) accosts Donna Elvira (Brenda Lewis) while her servants look on

very earnestly to fill duties which at times overtaxed his present dramatic and psychological resources. Shortage of rehearsal may well have also handicapped him. Norman Cordon made his debut with the New York City Opera as Leporello. His stage experience and authority told, though he sounded hoarse and tended to make the character ponderous and a bit sluggish.

Of the women in the cast Virginia Haskins as Zerlina was most persuasive. Both vocally and dramatically she was charming. Neither Brenda Lewis, the Elvira, nor Ellen Faull, as Donna Anna, had a happy time of it, though it must be remembered that their roles are two of the most cruelly exacting in the whole operatic repertoire. Miss Faull, who made her debut with the company at this performance, proved that she will be a valuable acquisition. She was greatly overweighted by this part, however, for which she has at her present stage of development neither the training nor style. Miss Lewis, another gifted young member of the company, sang rather tentatively, with a tremolo and sometimes off pitch.

The acoustics of the City Center may have been responsible for the lack of resonance, tonal body and rhythmic definition in the orchestral contribution. Laszlo Halasz directed with vigor. It may be questioned whether he is wholly in his element as a Mozart conductor, but he kept up the animated flow of stage action. Applause was long and loud for all concerned in the evening's performance.

## Promising Debuts in Ariadne auf Naxos

The City Center's resumption of Strauss' *Ariadne auf Naxos*, Oct. 9, was marked by two debuts of uncommon promise. In the prologue the part of the Composer was assumed by Wilma Spence, a soprano previously heard in *The Merry Widow* with Jan Kiepura. The *Ariadne* of the evening was Suzy Morris, hitherto a member of the City Center Opera chorus. Both singers revealed talents which should take them far.

Miss Spence made a personable figure of the Composer and acted with an ease, a grace and an impulsive

ardor indicating that she might excel in other trousered roles, such as Octavian and Cherubino. Her voice is a bright, vibrant and youthful organ, which lends itself admirably to Strauss' music. She should, it is true, guard against the temptation of driving it too hard for in a number of passages her tones took on a spread and "edgy" quality that unless corrected may spoil a fine gift of song. For the time being her comeliness, stage instinct and temperament lead one to anticipate much from her. As for Miss Morris, she brought to her difficult and static role not only a dramatic soprano opulent in quality and warmth, fastidious taste and sound musicianship, but also a striking personality and a nobility of demeanor that may ultimately well fit her for some of the Gluck heroines. Her *Ariadne* was a figure of sculptural beauty, of classic line and a grace of movement unmarred by extravagances of any sort. She possesses, in short, the essentials of the grand manner.

Her delivery of *Ariadne's* big monologue was a distinguished musical achievement. Miss Morris' singing still lacks a certain vital resonance and acuteness while her enunciation needs a sharper clarity. But with the necessary attention she should be able to acquire these elements. How she will handle roles calling for more mobility and action remains to be seen. That she already is an instinctive artist cannot be disputed.



Donna Anna (Ellen Faull) sings of her grief while Don Ottavio (Eugene Conley) tries to comfort her

Virginia MacWatters returned to the duties of Zerbinetta and was greeted with noisy ovations for her florid rondo, though her topmost tones were not always true to pitch. Irwin Dillon repeated his *Bacchus*; Joyce White replaced the indisposed Ann Ayars as the Nyade and, as Truffal-

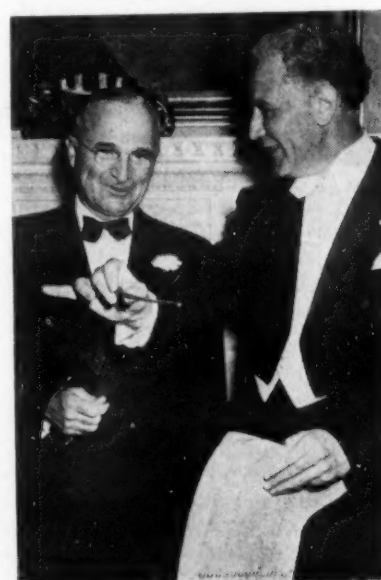
(Continued on page 18)

## President Attends Washington Program

WASHINGTON.—The concert season has opened in the Capital, the early weeks studded with a rapid succession of musical events forecasting the busiest season Washington has ever known. President Truman joined the capacity audience in Constitution Hall in the colorful, enthusiastic welcome of the National Symphony and its conductor, Dr. Hans Kindler, at the opening concert of its 17th season on Oct. 15.

The initial concert with Tossy Spivakovsky, violinist, as guest soloist, began the Wednesday evening subscription series of 10 events. The program opened with the Chromatic Fantasy of Sweelinck, freely transcribed for orchestra by Dr. Kindler. Philip Henry's *Pacific Nocturne* received its world premiere on this occasion. It was beautifully performed. With genuine feeling the orchestra interpreted the mysteries, the quiet beauty and the pulsating themes of this exceedingly lovely music.

Tossy Spivakovsky played the demanding Sibelius Concerto. The achievement of complete success with this work requires more unanimity of interpretation and approach than was possible with the few rehearsals of



Press Association, Inc.

President Truman takes a "stick" lesson from Conductor Hans Kindler

artist and orchestra together. With Brahms' Fourth Symphony the orchestra swept into its stride.

MILDRED SMALL

**German Choral Conductor Wanted**  
German choral conductor wanted by German Singing Society in city of central New York. Parties interested please communicate with U. M. No. 83, Musical America. State experience, training and age. References desirable.



Suzy Morris



Wilma Spence



## Many New Compositions Heard at American Composers Concerts

**ROCHESTER**  
THE Fall Symposium of American Orchestral Compositions, opening the 23rd season of the American Composers' concerts, has been held at the Eastman School. Howard Hanson, director of the school, conducted the Eastman-Rochester Symphony in informal readings during the Monday and Tuesday sessions and the Wednesday morning session, presenting a review of those played on Wednesday evening. All sessions were held at Kilbourn Hall, and were open to the public.

It was quite evident throughout recent hearings of these composers' concerts during the last few years that the general tendency of the music is towards more consonance and is avoiding unprepared and striking dissonance. The compositions played this week tended even more in that direction, and it certainly is easier on the ears.

Nineteen new compositions were given a hearing during the symposium, many of them by previously unheard composers, including in alphabetical order: Frederick Balasz, an American Symphony; Paul Beckhelm, Concert Overture; Robert Doellner, Symphony for String Orchestra; Grant Fletcher, an American Overture; Carl Fuerstner, Concerto for Orchestra; Roger Goeb, Fantasy for Oboe and Strings; William Parks Grant, Suite for String Orchestra; Walter Helfer, Concertina Elegiac; Scott Huston, Scherzettino for Small Orchestra; Gerald Keenan, Pages from a Child's Story Book; Dai-Keong Lee, Symphony No. 1; George List, Marche O'Mally; Holon Matthews, Symphony No. 1; W. S. Naylor, Suite for String Orchestra; Willson Osborne, Allegro for Strings and Horns; Vincent Persichetti, First Symphony; Leland Proctor, Scherzo from First Symphony; H. A. Schimmerling, French Suite; Ashley Vernon, Lu Hsing.

Monday's sessions presented 13 compositions, mostly cerebral and dissonant, though with some exceptions. Among the latter was Concertino Elegiac by Walter Helfer, associate professor of music and chairman of the music department at Hunter College. Mary Jo Manning was the capable pianist in the presentation. It is well-written, decidedly on the consonant side, and impressive.

### Grant's Suite Impresses

William Parks Grant's Suite for String Orchestra made a favorable impression. Mr. Grant is head of the music department of Northeast Junior College, Louisiana State University. Pages from a Child's Story Book by Gerald Keenan was bright and original, as was also the Scherzo from the First Symphony by Leland Proctor, instructor in theory and composition at the New England Conservatory. Mr. Keenan is faculty member of the Westchester State Teachers' College, West Chester, Pa.

Mr. Persichetti's symphony was very dissonant, sombre and depressing. Mr. Persichetti is a member of the Juilliard School, and wrote the music during the war years which perhaps explains it. The Hawaiian composer and conductor, Dai-Keong Lee, also used dissonance to the extreme in his symphony. The first movement of his Concerto for Orchestra, Mr. Fuerstner, Eastman Faculty member, called Alla Marcia. It had a marching rhythm, but was also very dissonant—no tune to march to.

There were many other compositions played at the first session, none of which made any very deep impression.

Tuesday's sessions presented an outstanding composition in Holon Mat-

thews' Symphony No. 1, in regular symphonic form and with a very real feeling for symphonic breadth and sweep of motive and pattern. It is quite consonant, and would hold its own on any big orchestral program.

Paul Beckhelm's Concert Overture is restless, dissonant and quite vigorous. Mr. Beckhelm is a graduate from Northwestern University, and is now getting his master's degree at the Eastman.

The French Suite by Hans Schimmerling is well written. He has had his compositions widely performed in Europe. Ashley Vernon, Austrian-born, contributed Lu Hsing, a cycle of four songs after Chinese poems translated by Arthur Waley. The oriental atmosphere is successfully suggested, and Shirley Epstein caught it in her careful rendering.

Frederick Balasz's An American Symphony was not particularly original, some of it decidedly reminiscent. Mr. Balasz, Hungarian-born, came to the United States in 1940.

The final program on Oct. 22, comprised the outstanding music of the symposium, Holon Matthews' Symphony No. 1, Walter Helfer's Concertino Elegiac, Vernon's Lu Hsing; William Naylor's Suite for String Orchestra; Gerald Keenan's Pages from a Child's Story Book and Vincent Persichetti's First Symphony.

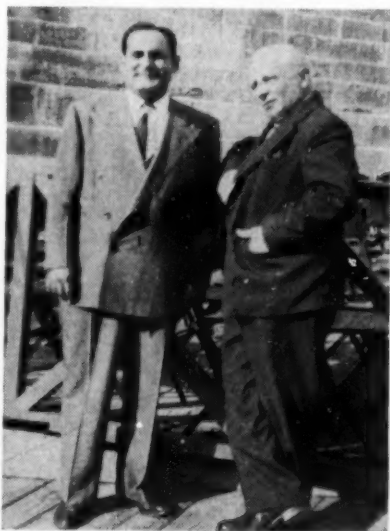
There were more people at each performance than could get in Kilbourn Hall, and the music and its composers were very cordially received.

MARY ERTZ WILL

### Tucker Scores Success in Verona

Richard Tucker, tenor of the Metropolitan Opera, won enthusiastic acclaim when he appeared at the Arena di Verona Festivals in Italy. Invited by the city through Giovanni Zenatello, Mr. Tucker appeared in five performances of Gioconda in two weeks, and had to repeat the aria Cielo e Mar at every one. The conductor was Tullio Serafin, the orchestra numbered 140 and audiences averaged 25,000 persons.

Mr. Tucker opened his Canadian tour on Oct. 6. He is singing in the Chicago Theatre of the Air for the fourth year. He made an unscheduled appearance in Butterfly with the San Carlo Opera Company in Chicago and was also heard in Traviata. Mr. Tucker has been invited to return to Verona next summer. This year marks his third season with the Metropolitan.



Richard Tucker and Tullio Serafin in Verona, where the American tenor appeared under Mr. Serafin's baton in Gioconda



Lilly Windsor opening her concert season at the White Plains County Center. From left to right: Silas S. Clark, Mayor of White Plains; Lilly Windsor and George Reeves, accompanist.

THE REPORTER DISPATCH, WHITE PLAINS, N. Y.

FRIDAY, OCTOBER 10, 1947.

## Lilly Windsor Ranks Among Great Singers, Concert Shows

By RUTH K. NOLAN

Lilly Windsor, soprano of the Rome Opera Company, entrained an audience of 5,000 at the County Center last night at her concert.

It was a historic occasion, for although Miss Windsor, a resident of Hawthorne, has already made her mark in the world of music, it was the first opportunity many of her friends and neighbors have had to hear her since her triumphant rise to fame last May. It was at that time that she received the first regular contract awarded to an American singer in nearly 30 years by the Rome Opera House.

When Miss Windsor last appeared here, her voice had unusual promise, although she still had far to go to develop its potentialities. Last night she proved beyond any doubt that it is a great voice—destined to become one of the greatest of our time.

From a purely technical standpoint her voice has outstanding characteristics. It has an extraordinary range—soaring effortlessly to the F above high C, and is flexible and beautiful in every register. The tone quality is rich and full, and capable of infinite variation. Miss Windsor uses her voice magnificently. Her phrasing, legato passage work, and dynamic shading are excellent. The voice has tremendous depth and power in forte passages, but at the same time is unbelievably beautiful in pianissimo work.

However Miss Windsor not only possesses great voice. More important, she is a fine musician and a sensitive artist. She does not depend upon the pure tonal beauty of her singing alone for her success. Here is a young artist who is interested not in mere vocal display, although hers is of a dazzling variety—but in the sincere interpretation of a work of art. She has an unusual ability to sustain and project the mood of each song she sings. Thus in recreating and emphasizing the inner meaning of each work of art, she heightens its dramatic and emotional impact.

One must add that Miss Windsor owes much of her success to her own charming personality and outstanding stage presence. She is poised and assured, and her vivacity, sensitivity, and dramatic fire contribute much to her performance.

Miss Windsor opened her program with the two arias from Mozart's "The Marriage of Figaro," "Porgi amor" and "Non so piu cosa son," and followed these with the composer's "Alleluja." It was evident that she was not yet at ease, for the voice was constricted and rigid. During the next group of Mendelssohn songs, which were sung in commemoration of the 100th anniversary of the composer's death, she began to loosen up and it was here that one realized her outstanding ability to understand and present contrasting emotional settings. This group included "Auf Flügeln Des Gesanges," "Die Liebende Schreibt," "Neue Liebe," "Venetianisches Gondellied," and "Frühlingslied."

But it was not until she sang the two arias from Verdi's "La Traviata" — ("Ah fors' e lui," "Sempre Libera") that she first showed the true beauty of her voice: There is no question but that opera is her field.

All of her dramatic fire, tonal beauty, and artistic sensitivity combined to make the presentation of these arias breathtakingly beautiful. These same qualities were evident in her performance of the Waltz Song from Gounod's "Romeo and Juliette," which was heard later on the program, and in the aria from "La Boheme" which she sang as an encore. Miss Windsor is completely at home with these operatic scores and the brilliance of the arias gives her ample opportunity to demonstrate the richness of her voice. It was here that she did her finest work.

The program also included "Mandoline" (Debussy); "Chere Nuit" (Bachelet); "Les Filles de Cadix" (Delibes); "Drink to me Only with Thine Eyes" (arr. Roger Quilter); "Little Jack Horner"; "Sing a Song of Sixpence" (Diack); and "Miranda" (Hageman).

Miss Windsor sang Schubert's "Ave Maria" as one of her encores and it was a deeply moving interpretation.

Westchester has every reason to be proud of this young singer, for she not only possesses a great voice—she is a fine artist as well. Her star is just beginning to rise on the musical horizon, but it will go far and shine triumphantly in the days to come.



# Concerts in New York

## Bernstein Conducts Mozart

The feature of the unconventional Mozart program given by the City Center Symphony, Sept. 29, was the exquisite singing by Jennie Tourel of three operatic arias not worked to death in our concert halls. These were the rondo of Sextus, Deh, per Questo Instante, from Titus, the lovely Zeffiretti Lusinghieri, from Idomeneo, and Al Desio di Chi t'Adora, one of those supplemental numbers which Mozart added to the score of Figaro, in this 20's. His technical command dal Bene. They call for consummate technical command, flawless legato, elegance and a superlative distinction of style, which is probably why one hears them so comparatively seldom. For Miss Tourel they might have been written to order.

Her voice sounded enchantingly fresh in each of these exacting arias. Seemingly she has rested it in recent months and there was no trace of fatigue or strain which on a few occasions has betrayed the effect of too much singing without the necessary intervals for relaxation. In any case she has done nothing in point of sheer vocal loveliness and caressing suavity to surpass this accomplishment nor was she ever a more consummate mistress of style. Here was Mozartean song probably unequalled since the spacious days of an older and better musical age. It is a pleasure to note that the audience appreciated Miss Tourel's sovereign achievement and recalled her to the platform with one ovation after another. In these

she summoned Mr. Bernstein to share.

It would be a pleasure to record that the remainder of the concert was on a similarly distinguished artistic level but this would be straining the verities of the case. Leonard Bernstein opened the evening with a performance of the Magic Flute Overture poor in orchestral balance, questionable in tempo and lacking sparkle and mercurial quality. He followed it with an inflexible presentation of the early but extremely interesting G Minor Symphony, K. 183, which takes smoother orchestral execution and better instrumental tone than the City Symphony at this stage seems able to manage (the horns had some particularly troublesome moments). The program concluded with the enchanting B Flat Piano Concerto, K. 450, in which Mr. Bernstein was at once soloist and conductor. He played the Concerto in a glib, facile style, with clean articulation and fluent cantabile and from the keyboard he managed the orchestral accompaniment deftly enough. But the work has subtler poetic vibrations than his performance suggested. P.

## Spivakovsky Is Soloist In Stravinsky Concerto

New York City Symphony. Leonard Bernstein, conductor. Tossy Spivakovsky, violinist, assisting artist. City Center, Oct. 6:

ALL STRAVINSKY PROGRAM  
Scènes de Ballet; Violin Concerto in D (Mr. Spivakovsky);  
Petrushka (complete ballet score)

Tossy Spivakovsky's brilliant performance of Stravinsky's Violin Concerto in D was the highlight of this concert. Equal credit, however, should go to Mr. Bernstein and the orchestra, for this concert is as closely woven and as intimate in style as chamber music. In a sense, the work (which Stravinsky wrote in 1931) is neo-classic, but



Gertrude Ribla Tossy Spivakovsky

it has none of the preciousness and brittle emptiness which some of his later scores in that style betray. It is strong, logical, songful music. Both of the arias which form the middle movements, the one florid and dramatic, the other broad and lyrical, are superb. And the opening toccata and closing capriccio reveal Stravinsky as a master of counterpoint. At times the finale sounds like a Bach concerto turned inside out. Mr. Spivakovsky never lost the thread of the fiendishly intricate solo part and the warmth and vitality of his playing were enhanced by the sensitive orchestral accompaniment. This concerto, which is one of Stravinsky's masterpieces, should be heard oftener than it is.

Some of our conductors follow the example of romantic photographers in their treatment of Stravinsky's scores, blurring everything in a wash of misty colors and deliberately distorting certain details to obtain startling effects. But Mr. Bernstein (like Stravinsky himself) conducts them with scrupulous rhythmic accuracy and a dry-point precision of line and detail. The happy result is that the music emerges as from an acid bath, doubly pure and stimulating. Though he does not have the virtuoso brass and wind players to do full justice to Petrushka, Mr. Bern-

## ORCHESTRAS

stein lost none of the savagery, humor and pity embodied in this Dostoyevskian score. And he did full justice to the faded frippery of the Scènes de Ballet. The audience cheered Mr. Spivakovsky and gave the orchestra and conductor another ovation at the close of the concert. S.

## Ormandy Conducts Fragments From Alban Berg's Wozzeck

Philadelphia Orchestra, Eugene Ormandy, conductor. Gertrude Ribla, soprano, assisting artist. Carnegie Hall, Oct. 7:

Toccata and Fugue in D Minor  
Bach-Ormandy  
Symphony No. 2 in D, Op. 43...Sibelius  
Three Fragments from the opera  
Wozzeck .....Alban Berg  
(Miss Ribla)  
Suite No. 2 from Daphnis and Chloe  
Ravel

Great works of art do not change, but listeners do—sometimes for the better. When Berg's Wozzeck was introduced to America 20 years ago, it was the sensation of the hour, but at this concert people listened to it without fear or prejudice. Not all of them could sense its magic, but many were obviously shaken by its piercing beauty and uncanny dramatic power. The three excerpts performed on this occasion are too brief and disjointed to do justice to the cumulative psychological unfolding of the opera, but even they exert a potent spell.

Mr. Ormandy could not have chosen a happier gift to the progressive wing of his opening concert audience. The orchestra played magnificently, and Miss Ribla sang with savage dramatic intensity. She tended to scream the high notes and she was hampered by nervousness, but she obviously understood the compassion of Berg for the unfortunate Marie. Sure-  
(Continued on page 33)

## RECITALS

### Berl Senofsky, Violinist (Debut)

Berl Senofsky, the winning violinist in last Winter's Naumburg Contests, gave the recital awarded to him at Town Hall on Oct. 6, presenting a program well designed to display the various facets of his musical and technical equipment. Eugene Helmer was a helpful collaborator at the piano, and the audience gave the recitalist a cordial send-off.

Conspicuous assets evinced were a facile finger technique, good bowing, pure intonation and a prevailing suavity of style. The earlier classics, a Vivaldi Sonata in D, in Respighi's version, and Bach's unaccompanied Sonata in A Minor, were played with a reverent simplicity and straightforwardness but with a somewhat repressed effect as if the performer stood a little too much in awe of them. With the Brahms Sonata in D Minor, however, he immediately threw himself more spontaneously into his task and afterwards was, in consequence, more communicative and enkindling. Two Paganini Caprices, Nos. 17 and 7, were deftly dispatched and the performance of a Suite by Paul Creston indicated a sympathetic understanding of latter-day music. The general impression created by Mr. Senofsky was that of a well equipped young artist of fine sensibilities and substantial musicianship rather than of pronounced temperamental compulsion. The remaining program numbers were the Falla-Kochanski Pantomime and Wieniawski's Polonaise Brillante. C.

### Erno Valasek, Violinist

Once a child prodigy, Erno Valasek is now 27 years old, and the promise of his earlier years has taken on a definite weight and maturity. He is a hard worker. He plays with ardor,



Berl Senofsky Erno Valasek

sincerity, and with a musical understanding unusual for a violinist yet in his 20's. His technical command of his instrument is not dazzling, but entirely adequate to the demands of any worthwhile work in the violin literature (one tires of young violinists who have nothing but a dazzling technique)—in fact, the only grave deficiency which became apparent during Mr. Valasek's recital in Town Hall on Oct. 6 was not in his playing, but in his violin. It is a fact, not too widely known, that a very considerable part of any violinist's "tone" is built into the violin he plays by the craftsman who makes it, and is kept there by the expert who adjusts it. The instrument Mr. Valasek played was apparently old and of Italian vintage, with the slightly nasal, mezzo timbre usually found in Guarneri violins; but it was either a bad example of its kind, or totally out of adjustment. In forte or con fuoco passages, the G-string rattled grievously and the E-string shrieked. Mr. Valasek does need to develop a little more smoothness in fortissimo playing, but most of the roughness which marred his playing of the sonorous sections of the Bach Partita in E Major, No. 3, and of the Wieniawski

Concerto No. 1, can be charged to his violin, which had no reserve power to be called forth, no matter how desperately he invoked it. The Brahms Third Sonata, Falla's Suite Populaire, and Grieg's Berceuse (encore)—music of a quieter sort—he played with a positively haunting beauty of tone and shading, and was not let down by his violin. Precipitations, by Anthony Donato, was a first performance and was well played, but the score hardly merited the loving care which Mr. Valasek lavished upon it. Gregory Ashman was a very able accompanist. G.

### Paul Drozdoff, Pianist

Paul Drozdoff, pianist, gave a recital in Town Hall on the afternoon of Oct. 7. Franck's Prelude, Chorale and Fugue and Schumann's Etudes Symphoniques were the major works on his program, which also included smaller pieces by Medtner, Liadoff, Prokofieff, Glinka and Glazunoff. N.

### Everett Fritzberg, Pianist (Debut)

For his first New York recital at Town Hall on Oct. 8 Everett Fritzberg chose a program featuring Rachmaninoff's D Minor Sonata, the Bach-Busoni Toccata in C, Beethoven's Les Adieux Sonata, along with Chopin's Octave Etude, Prelude in C Sharp Minor, Op. 45, the Strauss-Schulz-Evler Blue Danube Waltz and two pieces in manuscript, a Toccata in C by James G. Roy and an Etude in G Minor by Mark Wessel. In traversing this list Mr. Fritzberg proved to be an admirably equipped pianist technically, with sensitive, deftly agile fingers and rapid octaves. There was well planned moulding of phrases and effective singing of melodic lines. His approach, however, seemed to be primarily cerebral. While everything was played smoothly and with good taste, the emotional values were far

from fully exploited and the tone quality remained the same regardless of the school or the mood of the music. It showed a commendably adventurous spirit to include the rarely heard Rachmaninoff sonata, but despite the carefully worked out performance the fact that its musical substance is but second-rate Rachmaninoff could not be concealed. C.

### Franz Rupp, Pianist

Franz Rupp, pianist, who was heard here in recital in 1939 but who, more recently, has become familiar to the concert-going public as accompanist for Marian Anderson, gave a recital in Town Hall on Oct. 8.

Mr. Rupp chose a conventional program and made no attempt at splitting the ears of the groundlings in its performance. The result was not only highly satisfactory but edifying.

The pianist began with the Chromatic Fantasia and Fugue of Bach which was clearly set forth both thematically and contrapuntally. This was followed by Schubert's posthumous A Major Sonata, which was well presented. The F Minor Ballade and the Waltz, Op. 34, of Chopin came next, there being some excellent playing especially in the former. Prokofieff's Intermezzo, Gavotte and Valse Lente were played excellently. The evening closed with Debussy's La Soirée dans Grenade and L'Isle Joyeuse, both delicately played. Mr. Rupp fully justified himself as a solo pianist, and it is to be hoped that he will be heard soon again in this capacity. H.

### Reah Sadowsky, Pianist

One might begin, in speaking of the beautiful playing which Reah Sadowsky did at her recital in Carnegie Hall, Oct. 8, by telling what it is not. It is, first and last, not sensational. It is not big, grandiose, flashy, heroic. It  
(Continued on page 19)



## Norwich Festival

(Continued from page 10)

especially for the excellent singing of the solo parts.

Hedde Nash continues to deepen his interpretation of Gerontius; Norman Walker was admirable in the two baritone parts, and as for the Angel of Kathleen Ferrier, it was superbly sung in the grand style of the days of Muriel Foster and Julia Culp. This fine young singer is soon to be heard in America.

Without a doubt, Verdi's Requiem was the highlight of the Festival. For this Sir Malcolm Sargent was the visiting conductor, and he galvanized both chorus and orchestra into a most vivid interpretation of this ardent music. The solo singers, Victoria Sladen, Gladys Ripley, Hedde Nash and Dennis Noble, gave generously of dramatic effect without ever losing the sense of appropriate style.

The entire performance was an answer to the purist view that such a work must never be given except by Latin performers. Unmistakably, this was an English presentation as different from the Italian conception as the Sheffield Choir's singing of the Hungarian Psalm some years ago was different from the one heard in Budapest just before the war. But when, at that occasion, I told Kodaly of the Sheffield performance, he was much gratified and told me how much he would like to hear it done by an English choir.

Only one novelty came from this Festival—an orchestral work called The Constellations by John Wooldridge, and conducted by him. This work was given by the New York Philharmonic under Artur Rodzinski in 1944. The composition had its local interest in that the score was completed at a Norfolk airdrome in 1943 when the composer was serving as a night bomber pilot.

He gives a plain description of his music as being "an airman's impression of the stars—and a belief in ultimate peace." In conception it is far from being a work of the calibre of Holst's The Planets. It is personal music, going its own way without persuading us that it has a definite direction, let alone a target. In retrospect one thinks of it as a trial flight, and as in many another, the final landing is rather abrupt. It is not, however, without its merits, and one's interest is held.



Dr. Heathcote Statham, conductor of the Festival

Of the concertos heard during the week, the two for piano, Beethoven's Fourth and Rachmaninoff's Third, secured a more immediate, warm public response than the two for violin, Mozart's (K.218) and Bartok's. In the Beethoven, Solomon was immaculate; in Rachmaninoff, Louis Kentner was the complete master of the flowery and melancholy oratory. In Mozart, Ida Haendel's classical view of the music was entirely realized, and the extremely difficult solo part of Bartok's work was polished off by Max Rostal. There was also Walton's Sinfonia Concertante, the piano part which was ably played by Jessie Hall.

The problem composer of the week from the audience's point of view was Bartok. Yet his concerto was surprisingly well received by an assembly representing three generations in about equal parts. Sir Malcolm and Rostal contrived, somehow, to screen us from the harsh wind which as soon as the zephyr of the opening bars has gone, blows continuously through the work.

Or perhaps the composer's very name had the effect of making us wrap up and stand defiant. Whatever it was, we seemed to be appreciating the relentless logic of this concerto (a logic which extends even to the cadenza), its mental vigor and absolute integrity. At the end when the audience acclaimed the performance, it was as if we were applauding a man who had completed a long fast for a principle or an ideal.

Alexander McCurdy, was a performance of Mendelssohn's Elijah, in connection with the current observance of the 100th anniversary of the composer's death.

The first concert in this season's Early Fall Chamber Music Series, at the Ethical Society Auditorium on Oct. 5, highlighted Joseph Levine, pianist; Arnold Black, violinist, and Shirley Trepel, cellist, in pleasurable service to music by Bach-Busoni, Brahms, Debussy and Mendelssohn.

WILLIAM E. SMITH

### Griller Quartet Makes Golden Gate Debut

SAN FRANCISCO. — The Griller String Quartet made its San Francisco debut this season playing the Bloch Quartet No. 1. The ensemble indicated it is a leading contestant for top honors in the string quartet field.

M. M. F.

### Hayes Opens New Offices in Nation's Capital

WASHINGTON, D. C. — Patrick Hayes has announced the opening on Sept. 30 of new offices of the Hayes Concert Bureau in Suite 711 of the Ring Building, 1200 18th St., Northwest, in this city.

## Figaro Presented In Quaker City

English Version of Opera Given —Berl Senofsky Heard in Violin Recital

\* PHILADELPHIA.—An enjoyable performance of Mozart's Marriage of Figaro, in English, by the New England Opera Theatre under the direction of Boris Goldovsky at the Academy of Music on Oct. 18, auspiciously launched Emma Feldman's 14th annual All Star Concert Series. A large audience accepted the production with hearty applause for all concerned.

Berl Senofsky, violinist and 1947 Naumburg Award winner, assisted by Harry Condaks, pianist, displayed much to admire in music by Bach, Tartini, Brahms, Paganini and others at the Ethical Society Auditorium on Oct. 16. The same date, at New Century Auditorium, brought a pleasing recital by Ione Artz, pianist, and Ruth Merrill, contralto, under auspices of the Clarke Conservatory of Music.

On Oct. 12 in Franklin Institute Auditorium, Guy Marriner, pianist and director of music, inaugurated his 11th annual series of lecture-recitals. Another event, conducted by Dr.

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## "Buy American" Controversy Breaks Out Afresh

THE ever-smoldering controversy about the neglect of our native composers burst into flames again recently, as the result of a symposium sponsored by the Composers and Authors Guild. A paper by Marks Levine, vice-president of National Concert and Artists Corporation, written for the symposium and later published in the *New York Times*, argued that "music written by Americans is not denied a fair hearing in our concert halls." Mr. Levine qualified this statement with the proposition that "we can only classify music as great or insignificant, inspired or labored, good or bad, whether written by an American, by a Frenchman, an Italian or a New Zealand Maori." Conceding that there was one field in which American music was rarely played, that of instrumental music, piano, violin and cello, he asserted that "there is only one conclusion to be drawn from this fact, namely, that Americans have not yet written great or even good instrumental music."

Isadore Freed, composer and moderator of the meeting at which Mr. Levine's paper was read, lost no time in challenging these statements, also in the hospitable columns of the *Times*. He agreed that "all fine music has universal values" but he continued: "I disagree heartily when Mr. Levine tries to bunch all good music together and says in effect that there is no French music, German, Russian or American music, only international music. Verdi's *Aida*, a masterpiece, undoubtedly has universal values—but it started its life as an Italian work, by an Italian composer, written in Italian for the Italian people to listen to. Let us here not start building an American music by disguising it as international and thus abolishing it entirely with the stroke of a pen."

"America, too, has a creative energy and a melos," he continued, citing the address made by Douglas Moore at the symposium. Mr. Moore had pointed out that the American people must love and be proud of their own music before composers could respond to that faith as they had in other countries. In answer to Mr. Levine's comment on the state of instrumental music Mr. Freed declared: "The instrumental soloist is a free agent. No one checks on his programs and thus far no pressure has been put on him to play American music. But I am confident that the time is soon coming when American music will be discovered by pianists, violinists and cellists who today are oblivious to its existence. And a lot of this newly discovered music will be good music circa 1930-1947."

IT is heartening to find so lively a discussion of a problem which has, all too often, been brushed aside as tiresome or unimportant, which it is not. Both Mr. Levine and Mr. Freed were in agreement that American music should be performed and that if it is good, it will win the interest of the public on its own merits. But there are several things which can be done to accelerate the process, all of them proposed at the symposium by the various speakers.

Cooperation between composers, teachers, performers, managers and publishers is necessary. The composer, who has all too often been neglected and exposed to economic hardship, needs patience and faith.

By refusing to cheapen himself, by providing teachers with new material, by seeking every opportunity to reach the public through the school, the theatre, the screen and other channels, he can help in the battle. The teacher who will not only pass on the works which he learned in his childhood, but who will study contemporary music and familiarize his pupils with it can do pioneer work.

Publishers can allot as much money as they are able to, comfortably, to the issuance of American works in all fields. Many of them are already doing so, most generously. By selecting not the most salable, but the most enduring music with this "prestige" budget they can keep many an artist alive who would otherwise be forced to produce potboilers or to waste his talent in other ways.

Performers, if they have faith in American music, can do more than anyone else for it. By playing and singing it to the best of their abilities in communities throughout the land, they can give it the hearing it needs. A half-hearted gesture, in the form of one or two pieces at the end of a program is not enough, as one of the speakers pointed out. Managers, too, can serve the American composer by encouraging the artists who ask their advice to seek out new works of value; by refusing to defer to the once-fashionable attitude that everything foreign (whether cheese, cognac or conductors) must be better, because it is foreign; and by interesting themselves in native music.

And, finally, the American people owe something to their composers. When an exciting new work is played, they applaud enthusiastically, but, as Mr. Freed pointed out, they should ask to hear it again and ask for more new music. Unquestionably, the situation has improved in recent years, but unified, uninterrupted effort is still needed to make the public realize how rich a store of American music we have.

## Telepathetic Duplication Besets New York Concert Programs

PROBABLY no one will ever be able to explain beyond a certain point why some compositions have a way of becoming epidemic in our concert halls and of gaining a prevalence on recital and symphonic programs either strangely out of proportion to their intrinsic value or unaccountable by any peculiar urgency of the moment. This phenomenon usually manifests itself in the earliest stages of a new season and sometimes last for months, if not longer. There are occasions when one welcomes the sudden recrudescence of a work fallen regret-

## Personalities



When three tenors meet, silence is golden. Jan Peerce, Armand Tokatyan and Kurt Baum (left to right) pointedly ignore each other in Mexico City

tably into neglect. But frequently one's patience can be sorely taxed by the persistent recurrence of pieces justified neither by their actual merit nor by the reward they offer to this or that artist.

We are not alluding to the seasonal repetitions of things like the violin concertos of Beethoven, Mendelssohn, Brahms or Tchaikovsky; of certain of the great concertos for piano; of various of the most popular symphonies and tone poems. The currency of these can, as a rule, be easily accounted for. What we have in mind are things much less easily explained, things that do not involve any artistic turpitude but baffle and mystify, nevertheless.

Last season, for instance, there was a rash of performances of Schumann's *Kreisleriana*. Now, the *Kreisleriana* is one of Schumann's indubitable masterpieces and calls for a peculiar type of imagination in its interpreter. Many who attempted it last season were unqualified for it. Yet for no discernible reason everyone began to play the *Kreisleriana* which, for equally little cause, had been unheard for years. This is only one example of musical minds all at once running in the same channel. Last year, too, a host of pianists, as if by a preconcerted signal, pounced upon Beethoven's

(Continued on page 17)

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# MUSICAL AMERICANA

CALIFORNIA home and holidays behind him, **Jascha Heifetz** sailed on the Queen Mary on Oct. 10 for concerts in France, England, Belgium and Switzerland. Mr. Heifetz will return on the Mauretania on Nov. 25, but will not be heard in concert in this country until 1949. Followers of the great violinist may note that his American debut at Carnegie Hall took place 30 years ago, on Oct. 27, 1917. . . . **Michael Rhodes**, baritone, made an unscheduled debut with the New York City Opera Co. on Oct. 17 as Jochanaan in Salome, replacing **Ralph Herbert**, who was indisposed. He repeats the role on Nov. 9. . . . **Herbert Janssen**, baritone of the Metropolitan Opera Co., was in Buenos Aires from July through September, taking the role of Wotan in the entire Ring Cycle as given at the Teatro Colon. He will sing in a Wagnerian concert under the direction of **Artur Rodzinski** in Chicago on Nov. 16.

When **S. Hurok** returned from Poland recently he brought a token of personal greetings for pianist **Maryla Jonas** from her old friends and associates in Warsaw, consisting of a letter written by Roman Jasinski, President of the Polish National Radio, on a program of the second Chopin Festival held last August, and signed by several eminent Polish musical figures. . . . After opening his European tour with concerts in Prague and four other cities in Czechoslovakia, **Aubrey Pankey**, baritone, is proceeding with 30 more concerts in eight different countries. . . . **Rosa Bok**, soprano, returned recently from a stay in Europe. During the past few months she has made concert and recital appearances in Rome, Milan, Venice, Turin, Naples, Paris, and Zurich.

**Morton Gould**, composer and conductor, begins his first concert tour in Ames, Iowa on Oct. 19. Mr. Gould, in addition to conducting, will also play the piano version of his own ballet score, *Interplay*. This will be his first stage appearance as a pianist in 15 years. . . . **Lily Djanel** returns this month from her first post-war European tour. She will begin another tour in January, with appearances scheduled in Belgium, France and Switzerland. . . . Carrying on the Casadesus pianistic tradition, **Jean Casadesus**, 19-year-old elder son of Robert Casadesus, recently won first prize in Geneva at the Third International Competition. Last year Jean, then a Princeton freshman, was co-winner of the Youth Contest of the Philadelphia Orchestra. . . . **Paola Novikova**, teacher of singing, and **Werner Singer**, coach, were married in New York City on Oct. 17.

**Abram Chasins**, composer-pianist, has been appointed national judge for the Rachmaninoff Fund in this season's national competition for pianists. The candidates will appear before five distinguished judges in each regional competition. As national judge, Mr. Chasins will sit in on each local jury. . . . **Joseph Schuster**, cellist, began a coast to coast concert tour on Oct. 20 in Canada. He will make six appearances in New York City this season, and will leave for Europe early in the spring. . . . Versatile **Regina Resnik**, who rushes to the rescue at a moment's notice, was recently called upon to replace Stella Roman in the leading role of the San Francisco Opera production of *La Gioconda*. This year she has sung six different major roles, all new to her. . . . After an energetic tour of Scandinavian music centers, **Jan Smetterlin**, pianist, went to England late in October for a series of concerts there. He also plans to appear in Switzerland before the year is out.

On Oct. 12, **Ralph Vaughan Williams**, British composer, observed his 75th birthday quietly at his home in Dorking, Surrey. In celebration of the event, the best of his works were featured for a full week on BBC programs and in English concert halls. . . . **Frances Greer**, Metropolitan Opera soprano, was honored with a reception by the governor of Louisiana after her recital in Baton Rouge on Oct. 12. Miss Greer is a graduate of the University of Louisiana, but this is her first appearance in that city since she was graduated ten years ago.

The first European appearance of **Grant Johannesen**, American pianist, aroused considerable comment in Continental music circles. His concert, presented during August, was one of a weekly series given at La Salle du Jeu de Paume in the palace of Fontainebleau by artists of international repute. The program was broadcast over Radio Diffusion Francaise and at last reports, enthusiastic letters were still being received from listeners in England, France, and all parts of the continent. . . . **Janos Scholz**, cellist, began his tour of Europe last month, with solo recitals scheduled in England, France, Holland, Belgium, Switzerland and Italy.

## What They Read 20 Years Ago

MUSICAL AMERICA for November, 1927



Man and Superman—Albert Coates and G. B. Shaw at Lake Maggiore.



(Above) Emilio De Gogorza returns from Europe. (Right) Yehudi Menuhin with Fritz Busch just before debut with N. Y. Symphony.



1927

### When Again?

*Bayreuth Marks Celebration of Golden Jubilee. Tristan Parsifal and the Ring Presented by Casts Including Members of Metropolitan and Chicago Forces.*

1927

### Concert Program Duplication

(Continued from page 16)

Variations, Op. 34—by no means a sample of Beethoven's plenary inspiration. So far this season the work has not put in a single appearance. To even up matters we have been treated as if by magic to the Eroica Variations, Op. 35. They suddenly sprang up, all over the place! And almost simultaneously Rachmaninoff's Sonata, Op. 28, a work with little to commend, became contagious.

We could go on indefinitely in this fashion. What form of telepathy is it that persuades legions of violinists the time is here for them to drag Ysaye's unaccompanied Sonata in D Minor out of obscurity into the light of day? Why must a dozen pianists virtually at one and the same time pick on the Schumann Fantasie rather than, let us say, the Faschingschwank (or the reverse, as it might easily turn out to be)? Or why must it be Beethoven's Spring Sonata rather than the far greater masterpiece in G, Op. 96? Or the Ravel Toccata, while almost no pianist at the moment is paying the slightest attention to the Schumann Toccata?

There is probably no logical answer to these and to myriad other examples of the kind than there is to some epidemic of illness—indeed, probably less. It is interesting, however, to ponder the matter. It will not do blandly to maintain that certain works spread all over the map simply because some noted artist or other gives the signal by leading off with them. Sometimes it is quite the other way around—the great artist does not address himself to some particular work till a goodly number of his lesser colleagues have wreaked their little talents on it. There is no mystery, one must admit, why singers should this year be discovering the various arias from Idomeneo; Mozart's opera was

1927

### Has It Changed?

Patti and Nilsson used to stipulate in their contracts that "the utility of rehearsing" be left to their discretion—which meant that they seldom rehearsed at all.

1927

a news sensation of a kind at Tanglewood this past summer. Or why Werther arias find favor after the City Center's performance of Massenet's opera. But why pianists descend without any perceptible cause on the Eroica Variations or the Rachmaninoff Sonata—that makes one realize that both great and little minds send themselves through the same channels, lemming-like, to the sea of redundancy.

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The Otello cast in Turin. From the left, Ramon Vinay in the title role; Enrico Leide, conductor; Onelia Fineschi, Desdemona; Giorgio D'Andria, impresario, and Carlo Tagliabue, ligo

## D'Andria Company Appears in Italy

National Grand Opera Hailed  
in Four Cities—Vinay, Conley,  
and Carroll Perform

The recent tour of the National Grand Opera under the general directorship of Giorgio D'Andria set a precedent as the first company formed by a North American impresario to go to Italy. That there was need for such an enterprise is emphasized by the generally demoralized condition of opera in Italy, with most of the good houses destroyed, companies disrupted and the foreign exchange precarious. Viewed favorably by the United



Christina Carroll and Eugene Conley in Genoa



With Mr. D'Andria are Francesco Demarchi, Italian impresario (right), and Carlo Moresco, conductor



Tito Gobbi as the Elder Germont

In Bohème: Mafalda Favero as Mimi and Enrico Poggi as Rodolfo



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States and Italian governments, the company, which had three American artists as a nucleus, had still to pass the acid critical test of facing Italian audiences, which are traditionally wary of visitors to the cradle of opera.

The remarkable receptions accorded to the Americans in Florence, Genoa, Turin and Bologna is proof of the welcome Italy extends to new artists and an encouragement to Americans who are chary of a visit to the war-ridden country.

Mr. D'Andria arrived in Milan with Roman Vinay and Eugene Conley, tenors of the Metropolitan and City Center Operas respectively, and Christina Carroll, soprano. Together with his foreign manager, Francesco Demarchi, he rounded up sets, secured engagements and enlisted into his company Italian artists including Tito Gobbi, Onelia Fineschi, Mafalda Favero, Carlo Tagliabue and Giuseppe Manacchini.

Enrico Leide, Atlanta conductor, and Carlo Moresco, currently with the Gallo Opera in Chicago, were conductors of the 65 piece orchestra and the chorus of 55.

### Otello Opened Tour

The tour opened Sept. 2 at the Teatro La Pergola in Florence with a performance of Otello. Vinay, in the title role, received a tremendous ovation. The next two nights presented Bohème, with Carroll and Conley and La Traviata, featuring Conley, Fineschi and Gobbi.

The company appeared next in Genoa, where it was housed in the new 36 story Teatro Augustus. Rigoletto, Cavalleria Rusticana and Pagliacci were added to the repertory, which presented nine scheduled performances and one added Bohème. The opening night, with Vinay cast once more as Otello, drew 1,270,000 lire into the box office.

This dwindled greatly when converted to American dollars, but it nevertheless represented a phenomenal sum for the impoverished Italians to

spend on an evening's entertainment. Mr. Vinay then signed a contract to appear in the opening of the La Scala Opera in Milan Dec. 26.

The Teatro Lirico in Turin was the scene of eight more performances before a super-critical audience. It was in Turin that Francesco Tamagno, the first Otello, was born and died. Mr. Vinay passed his test with flying colors. Eugene Conley received 17 curtain calls in Bohème.

The tour concluded in the Teatro Duse in Bologna, where Vinay took 37 curtain calls as Otello. Despite the exigencies of the wrecked communications system and the fluctuating exchange, the company managed to break even financially and to have 10,000,000 lire guaranteed by a Milanese syndicate for a possible return to Italy next September. Mr. D'Andria is safe in calling his venture an international success. E. B.

### City Center Opera

(Continued from page 12)

dino, Paul Dennis substituted for Richard Wentworth while the other roles were in familiar hands. Laszlo Halasz conducted. The audience was large but by no means of capacity dimensions. P.

### Bohème Well Produced

The City Center's presentation of La Bohème on Oct. 12 is another in-



Luigi Infantino

Ann Ayars

stance of how this company can make a good show without necessarily using very important voices. The Puccini work has always been well set and well staged here and this performance was no exception if we discount a substitution of plain painted boards for the pretty snowbanks in the second act. Of the singers, Ann Ayars as Mimi was the most affecting. Her voice has the proper pathos if not always the quality or volume necessary. Luigi Infantino as Rodolfo seemed to suffer under some disability, for his vocal production was not all we had expected, and he shirked the high C at the end of the first act. Gean Greenwell was sonorous as Colline, and Arthur Newman frisky as Schanard, while Norman Young's Marcello was excellently sung and improved in assurance and verve as the opera progressed. Virginia Haskins was a rather subdued Musetta compared to the pert flirt we are accustomed to, and Richard Wentworth was believable as Benoit and Alcindoro. Thomas P. Martin conducted with aplomb an orchestra which tended to be ragged in spots. Q.

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METROPOLITAN OPERA  
Opera — Radio

## RECITALS

(Continued from page 14)

does not stun by exhibitions of virtuosity, by the impact of mighty sonorities, by bursts of speed, dazzlements of color, challenges and vain displays of any sort. It is, if you will, relatively "small" playing. And it is exquisitely continent, musical and of un-failing taste.

Miss Sadowsky has been heard in this city before. It may be questioned, however, whether on those occasions she impressed as gratifyingly as she did in the present case. She had not played more than a few measures of Bach's chorale Ich ruf zu Dir Mein Gott before it became clear that her attainments were, in a quiet, intimate way, of uncommon order. That the audience became quickly aware of the fact and was moved by it was plain from the rapt silence which followed this beginning and encouraged the pianist to attack the D Major Toccata and Fugue without interruption. The applause that greeted her after this group and an exceptional interpretation of Beethoven's Sonata, Op. 101 (perhaps the most ponderable feat of the evening), made it patent that the artist must be numbered among the few outstanding encounters of the young season thus far.

It is one of the excellences of Miss Sadowsky that she anxiously refrains from overstepping what might conceivably be the limitations of her technique or her temperament. On the other hand one obtains the impression that she has deeply mastered the secrets of the works she feels herself justified in attempting. The reviewer recalls few recent performances of the Beethoven sonata so finely balanced, so musically and intellectually exhaustive, granted the scale and the premises of the player's art. This art is one of subtly adjusted proportions, of delicate sensitiveness and a high order of tonal and architectural beauty. Moreover, it is invariably poised and alive. The clarity and transparency of Miss Sadowsky's playing illuminate the texture of whatever she plays.

The program offered besides the compositions just mentioned the F Major Romanza, the E Flat Minor Intermezzo and D Minor Capriccio of Brahms, a Chopin group, Prokofiev's A Minor Sonata, two extracts from Ravel's Miroirs, a new Variations and Fugue on a Street Cry, by the Chilean Juan Orrega and the fourth of Villa-Lobos' Bachianas Brasileiras. In her performances of these Miss Sadowsky was at all times the fine-grained artist.

### Carol Jones, Mezzo-Soprano (Debut)

An attractive young mezzo-soprano from Chattanooga, Tenn., Carol Jones, made her New York recital debut in Town Hall on Oct. 9. She had been heard as a soloist in a performance of Mozart's Great Mass in C Minor, earlier. Her program included an aria from Handel's Rinaldo; the Laudamus Te from the Mozart Mass in C Minor; several Schumann Lieder; the aria, Nacqui all' affani, from Rossini's Cenerentola; four Sibelius songs; and works by Wintter Watts, Samuel Barber, Charles Naginski and Vladimir Dukelsky made up the exacting list.

Miss Jones has an excellent voice of potential brilliance, as she disclosed in the Rossini aria. Though she did not have the superabundant virtuosity which it requires, she sang both loudly and softly, both rapidly and slowly, with a control which disclosed diligent practice. The voice tended to be breathy and unfocused at the bottom and sometimes at the top, but further experience and study will obviate these technical shortcomings.

Musically speaking, Miss Jones is intelligent. Her singing of the Sibelius Silent City and of Naginski's Pasture showed her ability to create a mood. But she needs to go deeper,



Franz Rupp



Reah Sadowsky

for the tragic songs uniformly breathed an air of dignified melancholy rather than one of specific anguish. And in simple lyrics like Barber's The Daisies she sometimes lost rhythmic continuity because of fussy detail in phrasing. In others, however, like Watts' Transformation, the voice was rich and caressing in sound and the vocal line impeccably sustained. Leo Taubman was the accompanist. Miss Jones was cordially received by a large audience.

### Gunnar Johansen, Pianist

After making a strikingly successful debut last season, Gunnar Johansen returned to give a piano recital in Carnegie Hall on Oct. 10. He had not played more than two or three works before it was clear that he is a master of tone color and a genuine musical poet. The portentous, almost operatic, opening measures of Mozart's Fantasia in C Minor and the limpid passages which follow were beautifully conceived; the Rondo by C. P. E. Bach was a jewel of faultless phrasing; and Schubert's Impromptu in B Flat had exactly the right touch of tenderness and charm. This was profoundly sensitive playing doubly to be savored in an age which glorifies thunderous, lightning-fingered and feather-brained virtuosi.

Unfortunately, in the Schumann Fantasia Mr. Johansen did not allow himself the emotional abandon which the soaring opening demands. There were many things to admire, but his performance simply did not take fire. As if to break the spell of restraint, he played his own Sonata with all of the boldness and sweep which the Schumann had lacked. The music itself was rather dated; and the finale "in ritmico fatale" reminded one of those "tragic" works in jazz idiom turned out by so many European composers when American popular music swept over the continent after the first world war.

Another memorable interpretation was that of Scriabin's Sonata No. 5 in which Mr. Johansen's subjective and imaginative approach to music was again in evidence, as it was in his playing of three Chopin Mazurkas. He is able to keep a thread of rhythmic continuity and yet to achieve those minute variations which give light and air to Chopin's improvisational phrases.

### Orazio Frugoni, Pianist (Debut)

A pianist of admirable gifts, Orazio Frugoni, made himself known to New York on the late afternoon of Oct. 11 when he appeared before a highly enthusiastic audience in Town Hall. Mr. Frugoni's playing is in the grand style combined with the vitality and spontaneity of youth. Whatever he touched was marked by brilliance and vivid colors, and what is more important, he demonstrated a keen musical insight into whatever he approached.

Opening his program with the Bach-Busoni Chaconne, he continued with the Aria by Pier Domenico Paradisi, two Scarlatti sonatas, the Beethoven Appassionata, Schumann's Symphonic Etudes, Two Etudes, Op. 10, the F Major and E Major by Chopin and two works by Gaspare Scuderi which had their first Amer-

(Continued on page 20)

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## RECITALS

(Continued from page 19)  
ican performance, an Improvviso and Castel Nuovo sul Carso. The premieres, while not important music, were of interest and bear repeated hearings.

Mr. Frugoni's technique is extremely well schooled, but he never allowed it to become of dominating interest, always subordinating the mechanics of his playing to musical expression. He displayed a keen sense of rhythm, delicacy of nuance and a



Gunnar Johansen Stanislaw Szpinalski



Winifred Heidt Orazio Frugoni

clarity and refinement of phrasing. These qualities with his bravura manner were well shown in his approach to the Beethoven and Schumann compositions. The pianist is 26 years of age and undoubtedly his interpretations will deepen with experience. Yet he already plays with better natural equipment and more musical attributes than many recitalists of considerably more years. L.

### Alfred and Herbert Teltschick Duo-Pianists (Debut)

Two duo-pianists from Texas, Alfred and Herbert Teltschick, made their initial appearance in Town Hall on the afternoon of Oct. 11. On the whole they gave a well-rounded performance of works ranging from Handel to Stravinsky. It was in the modern works, however, that they appeared to be most at home, as their essaying of Mozart's Sonata in D and Brahms' Variations on a Theme by Haydn exposed gaps in their understanding of the musical values of these compositions, a defect which experience and more maturity may remedy. At all times their technique was facile, their attacks precise and their playing dramatic and forceful. The audience was warmly responsive. L.

### Les Petits Chanteurs à la Croix de Bois

A charming concert was given in Carnegie Hall on Oct. 11 by Les Petits Chanteurs à la Croix de Bois (The Little Singers of the Wooden Cross). This Parisian boys choir is known to the American public through its appearance in the French motion picture *Cage of Nightingales*, in which the members proved to be expert actors as well as beautifully trained singers.

Most substantial of the works on this program were Poulenc's motet, *Tenebrae factae sunt*, and Milhaud's cantata, *The Two Cities*, on a poem by Claudel, both composed especially for the choir. The rest of the evening's fare consisted of folk music, other religious music and arrangements. The conductor of the choir, the Abbé Maillet, made some friendly remarks to the audience and everyone was happy, both in the singing and in the informal atmosphere. R.

### Russell Sherman, Pianist

Russell Sherman, a young man scarcely past high school age who gave a recital at Town Hall on the afternoon of Oct. 12, has some of the makings of a first-rate pianist. Speaking by the card, he is not a newcomer for two years ago, when only 15, he had already invited local attention in a concert. From the size and warmth of his latest audience (with Mayor O'Dwyer conspicuous among the listeners) one might have gathered that Mr. Sherman was already a popular and seasoned artist. And, indeed, it takes a player boldly confident of his powers to attempt at the outset of a program (and then one after the other) Beethoven's *Eroica* Variations and Liszt's monumental B Minor Sonata.

He played these exacting works and subsequently Debussy's *L'Isle Joyeuse*, Bartok's *Bagatelle*, Proko-

ff's *Toccata* and a Chopin group with strong arms, speedy and accurate fingers, a well-developed technical equipment and sound musical sense. If his performances were sometimes heavy-handed he showed himself capable of delicacy and a fluent legato in lyrical passages. Perhaps it was only to be expected that he should give a better account of pieces like Bartok's *Bagatelle* and Prokofiev's *Toccata* than of the Beethoven Variations or the Liszt Sonata. For these he still lacks the maturity or the warmth to achieve much more than a surface interpretation. P.

### Winifred Heidt, Contralto

Although Winifred Heidt is well known to New York opera goers, the recital which she gave in Town Hall on Oct. 12 marked her local debut as a concert singer. Gifted with intuitive dramatic understanding, a vivid temperament and a voice of exciting quality and power, Miss Heidt has no difficulty in commanding the stage or in winning an audience. But as this program revealed, she still applies the big, sweeping strokes of operatic interpretation to the subtleties of the Lied and other types of intimate song, with unhappy results.

Her performance of *Una Voce Poco Fa*, from Rossini's *Barbiere*, sung in the original version for contralto, was admirable both technically and dramatically. And Miss Heidt also sang the American songs on her program effectively. Paul Bowles' *Once a Lady Was Here*, Alec Wilder's *My Little Lamb*, Celius Dougherty's *Pianissimo*, Daniel Wolfe's *The Old Woman* and John Alden Carpenter's *Serenade* covered a wide range of moods.

Her interpretation of the Italian arias at the opening of the recital, however, lacked both breadth and elegance of phrase and nobility of style. Her singing of Strauss Lieder was rhythmically erratic, melodramatic and faulty in diction. And the exquisite charm of Poulenc's *A sa guitare*, *Voyage à Paris* and *Hôtel* eluded her. With a song by Jean Berger, in Portuguese, Miss Heidt again was in good form. The capable but erratic accompanist was Leo Taubman. Throughout the evening Miss Heidt was enthusiastically applauded. S.

### Stanislaw Szpinalski, Pianist

It was not in the least surprising to learn that Stanislaw Szpinalski, the Polish pianist who gave a Town Hall recital late on the afternoon of Oct. 12, had been a pupil of Paderewski. His playing reminds one in a number of ways of his one-time friend and teacher. It calls to mind, for that matter, several of the exemplars of a great romantic age of pianism. It has not a little of the sweep, the surge, the luxuriant sound and emporial quality inseparable from a heroic tradition whose masters included, besides Liszt, Rubinstein and Paderewski, figures like Rosenthal, d'Albert, Friedheim, Sauer, Hofmann—to cite only a few. It is a type of playing which, more's the pity, is disappearing from the earth.

All of which does not signify that Mr. Szpinalski's performances stand on an even musical level with the art of these giants. His playing has certain of the undoubted merits of the

(Continued on page 25)

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# Production Problems In Radio Music—2

Contrast in method provided  
by NBC Symphony and Telephone  
Hour—Soloists require special  
microphone technique



Larry Gordon

Rehearsal pleasantries are exchanged by Maggie Teyte, Telephone Hour soloist, with Donald Voorhees, conductor (left), and Wallace Magill, producer



NBC

In the control room for the NBC Symphony: Don Gillis, producer (left) and engineer Bob Johnston

By EUGENE BRUCK

SHOULD broadcasting limit its aims to accurate reproduction of a musical performance? Or should radio go one step farther and improve the quality of the performance by mechanical devices? The answer to this aesthetic question is the basis for a producer's choice among the variety of directorial and mechanical techniques at his disposal. The question is rarely allowed to remain completely abstract, however. If, for example, a studio is so poor acoustically that an excellent performance is ruined, some artificial stimulus must be applied. If a conductor is satisfied with the sound he hears from the podium, he may take an adamant stand on the matter and remain unshaken by the aesthetic preferences of a producer or the mechanical requirements of broadcasting.

A producer must be aware of the special requirements of the material with which he works, and lucky is he who finds that circumstance jibes with his personal broadcasting principles. Two such fortunate men are Don Gillis, producer of the NBC Symphony concerts (NBC, Saturday P.M. 6:30 EST) and Wallace Magill, producer and director of the Telephone Hour (NBC, Monday P.M. 9 to 9:30 EST). Mr. Magill is a strenuous advocate of the Maxfield technique, which produces a sound that "isn't always there". The fact that the Telephone Hour is heard over a network that is devoted to the rival "single mike" system provides an excellent opportunity for comparison of the two techniques and their use by producers.

## Early Studio Trouble

When the National Broadcasting Company decided to form its own orchestra instead of broadcasting the concerts of an established body, the huge studio 8-H was built and Arturo Toscanini was brought from Italy as conductor. The studio proved to be less acoustically balanced than most auditoriums. Even after considerable alteration, a fault remains in the position of the stage, which is at the side rather than at either long end of the studio. Mr. Gillis stoutly maintains that there isn't a muddy sound in the hall, however, certainly no distortion and no less resonance—that breath of tone that remains after the original impact strikes the ear—than in any concert auditorium.

Of course, each hall provides its own variation of the acoustical mean. Studio 8-H leans toward the less resonant and is a sounding board for ensemble tone of sharp detail. Tos-

canini is very much at home in this type of hall. He aims for precision and tonal balance in interpretation. Once these have been attained in the studio, the Maestro minds his own business and leaves broadcasting to Mr. Gillis. A composer and a modest but determined workman, Mr. Gillis doesn't believe in tampering with the over-all balance of a conductor's dynamics. If a woodwind part can't be heard through the speaker, Mr. Gillis asks Toscanini to make the part louder and Toscanini gladly cooperates wherever musically possible. All dynamic control is handled outside the control booth and the balance of crescendos, decrescendos and the body of a work is never tampered with for the sake of one or two notes. If the studio audience can barely hear them, and Toscanini wants it that way, there is no reason why the radio audience with inferior receivers should hear other than Toscanini's efforts.

The same principle holds true for Frank Black, guest conductors and the NBC Summer Symphony broadcasts. If the orchestra is seated permanently to Toscanini's own specifications, it is to eradicate the evil of guest conductor seating—a new and less efficient orchestra each week. In the control booth Mr. Gillis restricts himself to insuring accurate reproduction. His method is based on the "single mike" system. Quotes are used because there are actually three microphones in the cluster suspended from the ceiling in front of the stage. A tremendous amount of detail crowds into the microphone cluster.

This valuable mass of sound is broken down by the engineer into separate phases. Balance is the first to be considered and all other factors are tuned out. Because the stage is located at one side, the orchestra is fanned out on one general level from left to right. The microphone, which has a head on both ends, is placed flat to include the instruments on the fringes of the orchestra. After balance is achieved, necessary amplification and resonance are picked up from the reflecting walls one phase at a time. One advantage of 8-H is that there is fairly constant sound in all parts of the studio and additional mikes are used to good advantage in picking up outside effects and soloists.

Soloists provide the special flavor of the Telephone Hour, which features, in addition to its regular orchestra, under the well-known Donald Voorhees, illustrious artists and such unknowns as the talented Naumburg Award winners. Mr. Magill has outspoken ideas on broadcasting soloists.

He feels that these distinguished artists should be heard with the same

effect of "bi-auralism" as is usually provided by the distance from the soloist across the stage to the concert audience, so that the sound doesn't have the effect of reaching only one ear and leaving household noises in the other. The first step toward bi-auralism is to have the soloist stand away from the microphone. This allows for greater ease in performance and provides some space for reverberation before the sound strikes the microphone—a special boon when dealing with violinists who wander up and down the stage while bowing from floor to chin. It was Zino Francescatti, accustomed to the wider range of the concert hall, who was thus corralled.

## Maxfield Technique

The second step is the use of the Maxfield technique, developed in the Bell Telephone laboratories and first put into use by the Telephone Hour in February, 1947. It is put to good use in Studio 6-B which is low, shallow, and too small to accommodate the sound of a 57-piece orchestra. To offset the natural lack of resonance, a reverberation microphone is suspended 20 feet away from the stage, with the head facing up and out toward the rear of the hall.

The time lag provided when sound reaches the rear after striking two standing microphones on the stage produces a sort of artificial echo that adds breadth to the tone. Balance among the instrumental sections is achieved by the low decibel microphones on the stage, which sharpen detail. According to the producer, the violins are the only section needing amplification and a mike is placed facing them. The other microphone faces the side wall away from the violas, which already have proper balance.

Mr. Magill is willing to adjust dynamics as artistically as possible from the control booth. But he is quick to point out that the Maxfield technique so widens the dynamic range that control needed in the booth is cut to one-tenth of the ordinary. Whatever adjustments are necessary are taken care of at rehearsals, which occur on the very afternoon of the broadcast. Rehearsals are held this close to the wire so that the soloists and orchestra are "up" for the two evening performances, one a repeat for the Coast. It also provides a safety valve for the sometimes needed substitution of one widely travelled artist for another. The wisdom of this was recently observed when Marian Anderson had to cancel her appearance and Nelson Eddy flew from the coast to fill in on short



notice. The microphone for soloists is stepped up somewhat over the other stage microphones to compensate for the lack of visual impetus that a star soloist gives to a live performance. This may very well destroy some of the balance of the general ensemble, but it also serves the overall purpose of the program.

## Toscanini Begins Broadcast Series

Arturo Toscanini inaugurated his 11th season as conductor of the NBC Orchestra when he led the first of his scheduled concert series in Studio 8-H, Radio City, on Oct. 25. These particular broadcasts have now been changed from Sunday to Saturday and the hour from 6.30 to 7.30 P.M. instead of, as hitherto, from 5 to 6. A capacity audience was on hand and the conductor received the usual tumultuous welcome, in which he signalled the orchestra to share.

The program, devoted wholly to Beethoven, consisted of the Consecration of the House Overture, the Lento assai and Vivace movements from the last Quartet (played by the entire string body) and the Seventh Symphony. In a number of ways the superb and subtly programmatic overture, which Beethoven wrote for the dedication of the Josefstädter Theater in Vienna, was the most memorable event of the occasion, in the spacious and glistening performance it received. The fugal portions were especially notable for their transparency and mercurial spirit. On the other hand, many listeners will continue to regret the inflated sonorities with which the conductor finds himself justified in padding out utterances that the composer designed for only four instruments. As usual the spirituality and elevation of the Lento assai evaporated to a large degree.

Once again the present hearer found it difficult to make his peace with various features of Mr. Toscanini's reading of the Seventh Symphony, particularly with his habit of rushing through the middle section of the Presto. Regardless how the conductor may defend his precipitate pace the tempo still seems out of keeping with the melodic character of this pilgrims' canticle. P.

## Massimo Freccia in Debut With the NBC Symphony

Massimo Freccia, conductor for several seasons now of the New Orleans Symphony, made his first appearance as a guest conductor of the NBC Symphony at its concert on Oct. 11. His program consisted of but two works, the Overture to Weber's Oberon and Shostakovich's Fifth Symphony, and both received the treatment of an obviously well-schooled and perceptive musician sincerely absorbed in the task of giving fundamentally and consistently honest readings. The orchestra gave him whole-hearted response and the result was a well-balanced and genuinely satisfying performance of the Weber overture and a clean-cut and vital projection of the Shostakovich work. If the scherzo might have had more variety of color and buoyancy the poignant lyricism of the slow movement was potentially realized, while the first and last movements were presented in a notably compact and stimulating manner. The studio audience showed its reaction in warm and prolonged applause. C.



## Laboratory Gives Faust Presentation

**Jerome Hines Makes Effective Mephistopheles—Rossini Work Also Presented**

LOS ANGELES.—Opera started the season in Los Angeles this year. The American Laboratory, directed by Vladimir Rosing, presented Faust with Jerome Hines, in the role of Mephistopheles, in a crowded Philharmonic Auditorium Sept. 16 and followed with The Barber of Seville Sept. 19 and Tosca the next night.

Mr. Hines sang and played the role with a flourish that proclaimed the artist. Stephen Kemalyan, whose concert in the Ebell Theatre Oct. 8 was a successful one, sang the role of Valentine impressively. Leonard Morgenthaler, an Atwater Kent audition discovery, gave resonance to the part of Wagner and Siebel was sung by Max Mendenhall. Curtis Stearns conducted the small orchestra with verve.

Jaye Rubinoff was the conductor of The Barber with Marilyn Cottlow, brought back from Menotti's Telephone, singing the role of Rosina. John Arnold Ford made a creditable Basilio and Duncan McLeod sang Figaro. Frederick Klassen was Scarpia. James Sample directed Tosca with Anne Jeffreys as the lead. Katherine Hilgenberg, a winner of the Atwater Kent auditions was another member of the cast.

Serge Radamsky has started a new company with laudable performances of Boris Godunoff in the Ebell Sept. 26-29. Adolph Heller conducted but the necessary use of two pianos and organ limited the effect.

Richard Hale sang the part of Boris with distinction, and Patricia Winter gave a good account of Marina.

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Salon Port. aits

### BARY ENSEMBLE VISITS COOS BAY, OREGON

Sipping after-concert coffee with the committee of the Coos County Community Concert Association, members of the Bary Ensemble enjoy a moment of sociability. Left to right, seated, are Marcia Barbour, cellist; Lorna Wren, flutist; Father J. Thomas Lewis; President of the Coos County Community Concert Association; Mary Becker, violinist, and Gertrude Bary, pianist

COOS BAY, ORE.—Situating on the beautiful Oregon coast, Coos Bay is a scenic highlight in any artist's tour. The Community Concert Association of Coos County, which includes the towns of Marshfield, Coquille, and Coos Bay, inaugurated its initial season with Todd Duncan, baritone; the Bary Ensemble; Sascha Gorod-

nitzki, pianist, and Jean Watson, contralto. Sold out for next season, the Coos Bay Association will feature John Tyers, baritone; the Columbia Grand Opera Quartet; Rosario and Antonio with their dance ensemble; Solveig Lunde, pianist, and Joanna and Nicolai Graudan, cello and piano duo.

### Novaes Heard In Philadelphia

PHILADELPHIA.—The Philadelphia Orchestra's Academy of Music concerts on Oct. 10 and 11 with Eugene Ormandy as conductor, featured Guiomar Novaes as soloist. Her superlative attributes as a pianist were manifested in Beethoven's Fourth Concerto. The concerts also introduced here Howard Hanson's skillfully fabricated and musically attractive Serenade for Flute and Strings. William Kincaid, solo flutist, met his assignment with the usual aplomb. Beethoven's Leonore Overture No. 3 and a Suite from Richard Strauss' Der Rosenkavalier completed the schedule.

A special benefit concert for the Rachmaninoff Fund drew a capacity audience to the Academy of Music on Oct. 9. Ormandy's program was devoted to Russian composers with Rachmaninoff's D Minor piano Concerto, in the place of honor. As the soloist, Vladimir Horowitz scored a triumph. Other numbers on the bill were Kabalevsky's Colas Breugnon Overture and Tchaikovsky's Pathétique Symphony. W. E. S.

### Fall Concerts Begin In Quaker City

PHILADELPHIA.—Works by Schubert, Mendelssohn and Brahms were finely served by the Guilet String Quartet at the inaugural concert in the Tri-County Concerts Association's 1947-48 series at Radnor High School Auditorium on Oct. 2. Oct. 1 furnished recitals by Carol Malsh, violinist, assisted by Waldemar Liachowsky at the keyboard, Edwin Hymovitz, pianist. Both scored successes.

Sponsored locally by Jules Falk, the Ballet Theatre was enjoyed in four performances at the Academy of Music on Sept. 30 and Oct. 1, 2, and 3. The artists of the troupe delighted and the orchestral accompaniments were well-done under conductors Max

Goberman and Ben Steinberg. The Philadelphia baritone, Lester Englander, pleased as vocal soloist in Mahler's Kindertotenlieder used as the music for Tudor's ballet, Dark Elegies. W. E. S.

### Dell Organization Elects Officers

PHILADELPHIA.—The Robin Hood Dell Concerts, Inc., held its annual election meeting Oct. 7 and re-elected Henry E. Gerstley, president of the organization for the coming year. This marks his fifth term as head of the Dell. Elected as vice-presidents were William F. B. Johnson, Frank B. Murdoch and Mrs. Charles Tyson. E. Raymond Snedaker again was named treasurer and David Hocker continues as secretary of the board and general manager.

In his general report Mr. Gerstley issued a statement on the Dell's financial status, based on the annual audit. The total expenses for the 1947 series amounted to \$155,998.43 and income from ticket sales and other revenue reached \$109,744.24 net. The latter does not include the amount paid out for amusement taxes—\$12,923 to the City of Philadelphia and \$25,653.68 to the Federal Government. The Dell finished the season with a gross deficit of \$46,254.19. Contributions from the Friends of the Dell Association to the amount of \$34,024.12 have reduced the net deficit to \$12,230.07. W. E. S.

### Opera Company Chooses Officers

PHILADELPHIA.—The American Opera Company at its annual board meeting recently elected Frederick H. Knight, prominent Philadelphia attorney and patron of music, as president for the coming year. Mrs. Charles G. Berwind was named vice-president; Mrs. Arthur Littleton, treasurer; Mrs. Clarence A. Warden, Jr., secretary, and Miles W. Kirkpatrick, assistant secretary. Elected

as directors were: Louis G. Wersen, director of music for the School District of Philadelphia; Mrs. Seffi G. Ormandy, Mrs. Richard W. Lloyd, and Nan N. Carol. James P. Hopkinson was re-appointed general manager, and confirmed in their posts were Vernon Hammond, artistic director and conductor, and Mme. Rose Landver, stage-director.

Now in its second season and with headquarters in Philadelphia, the American Opera Company is dedicated to opera in English; the development of a national American lyric theatre; opportunities for qualified young professional artists, and staging and acting that accord with the highest standards of the American theatre. Three performances are scheduled for 1947-1948. They are La Bohème, The Cloak and The Old Maid and the Thief (double bill) and The Flying Dutchman. W. E. S.

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"... always imaginative, resourceful, poetic... merited only praise."—N. Y. Times, 329 E. 57th St., N. Y. 22





## Two Concert Series In Ann Arbor

ANN ARBOR.—To help satisfy the increased demand for concert tickets, Dr. Charles A. Sink has announced

a second series for Hill Auditorium this year.

The 69th annual Choral Union series leading to the May Festival, opened Oct. 8 with a song recital by Zinka Milanov. The Chicago Symphony returned Oct. 26. Three November concerts include Daniel Ericourt, pianist, Nov. 4; Set Svanholm, Nov. 14, and the Westminster Choir, Nov. 24. The Boston Symphony is scheduled for Dec. 8; Myra Hess, Jan. 10; the Detroit Symphony, Feb. 23; Georges Enesco, March 2, and the Cincinnati Symphony March 18.

The second series includes Patrice Munsel, heard on Oct. 18; the Cleveland Symphony, Nov. 9; the Don Cossack Chorus, Dec. 2; the Minneapolis Symphony, Feb. 15, and Alexander Brailowsky, Mar. 10.

The eighth annual Chamber Music Festival will be held in the Rackham Auditorium, presenting the Paganini String Quartet Jan. 16 and 17. Dates for the annual Messiah concert are Dec. 13 and 14, with the University Choral Union of 400 mixed voices and the following soloists: Frances Yeend, Mary Van Kirk, Harold Haugh and Mark Love.

The 55th annual May Festival of six concerts will run from April 29 through May 2, 1948, with the Philadelphia Orchestra, Choral Union, Festival Youth Chorus and vocal and instrumental stars.

The School of Music, Dr. Earl V. Moore, director, offers many free concerts throughout the year, including the traditional organ and carillon recitals. The Varsity Men's Glee Club is making two tours this year. The band, under William D. Revelli, will also be heard in many cities and on the radio.

H. M. C.

### Olney Course Reopens in White Plains

With more than 500 advance subscriptions already on hand, Mrs. Julian Olney re-opened her concert office at the Westchester County Center in White Plains recently. Her 15th season of concerts began on Oct. 24. One of the oldest established

subscription series in the New York area, the coming season will include Luboshutz and Nemenoff, Artur Rubinstein, the Boston Symphony, Isaac Stern, Ferruccio Tagliavini and the Leonard de Paur Negro Chorus.

### Wheeling Society Appoints Conductor

WHEELING.—Henry S. Mazer, apprentice director of the Pittsburgh Symphony, has been named conductor of the Wheeling Symphony Society Orchestra for the fall and winter series, according to an announcement made by W. L. Burt, Jr., president of the Society. Mr. Mazer will make his first public appearance as conductor in Wheeling at the first concert of the orchestra on Nov. 20.

Mrs. R. A. Tomassene has been appointed chairman of the 1947 symphony membership campaign. Mrs. Homer Fish, Mrs. Henry Barth and Mrs. Gibson Caldwell have been named as co-chairmen, and Mrs. Earl Summers, Jr., secretary. The membership campaign began Oct. 13.

M. X. M.

### Butterfly Presented In Charleston

CHARLESTON, W. VA.—With the largest subscription audience in its history—3,200—the Community Music Association opened its 1947-48 concert series Oct. 13 with the presentation of Puccini's *Madama Butterfly* in a Charles L. Wagner production.

The roles of the leading protagonists were sung by Lucy Kelston, Cio-Cio-San, and by Jon Crain, Lt. B. F. Pinkerton. Edwin McArthur directed. The work was well sung and well staged with practically all the members of the cast revealing flexible, resonant voices. Also booked this season by the association are Jussi Bjorling, tenor; Markova-Dolin Ballet; the Philadelphia Orchestra, and Maryla Jonas, pianist.

B. F. E.



### MUNSEL CAPTIVATES ASHEVILLE CIVIC MUSIC AUDIENCE

With Miss Munsel in Asheville are Mrs. Frank La Bar, a member of the board of directors of the Asheville Civic Music Association; Mrs. Anita Cox and Mrs. Edward Dameron, also members of the board of directors; Patrice Munsel; Duncan Dean, chairman of the membership drive; and Mrs. R. W. Russell, associate secretary.

ASHEVILLE, N. C.—Foreshadowing another successful season for the Asheville, N. C. Civic Music Association, Patrice Munsel recently bridged the last and the coming concert seasons with a concert received with much acclaim. Stimulating the plans for the present 1947-48 season, Miss

Munsel appeared shortly before the campaign week. The selection of artists for the 1947-48 Civic Music Series includes Alexander Brailowsky, Joseph Szigeti, Lauritz Melchior and Orchestra; Blanche Thebom, the Minneapolis Symphony and the Farberman Sinfonietta.

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# Nation's Orchestras Return

(Continued from page 8)

of Vittorio Giannini's transcription of the Vivaldi Concerto Grosso in D Minor, Griffes' White Peacock, Richard Strauss' Don Juan and the Beethoven Eroica Symphony. The second program, for the Oct. 18-19 concerts, with Gladys Swarthout as soloist, included Mozart's overture to The Magic Flute, Schumann's Fourth Symphony, Paul Creston's Threnody and Respighi's Pines of Rome.

Miss Swarthout sang arias Art Thou Troubled from Handel's Rodelinda, Che faro senza Eurydice from Gluck's Orfeo and Canteloube's Chants Auvergne. The Giannini transcription of the Vivaldi is a skillful piece of craftsmanship. The composer was here and shared the applause with Mr. Johnson. Performance of the White Peacock was attractive and pleasant. The Don Juan turned out clean and coherent but unexciting. The Eroica varied between moments of authoritative strength and unimpressive interpretation.

The latter half of the second program fared better than the first with Creston's Threnody and the Pines of

Rome admirably played, exhibiting well considered patterning and opulent orchestral tone. Particularly engaging was Miss Swarthout's Chants Auvergne, sung with excellent vocal coloring and interpretative style.

Neither the Magic Flute Overture nor the Schumann Symphony measured up to what Cincinnati has come to expect in their interpretations. Nor was the accompaniment advantageous in support of Miss Swarthout's musicianly and expressive singing of the Handel and Gluck arias. However, Mr. Johnson has much in his favor which indicates potentialities which time and experience should bring out.

He is a sincere and strikingly intelligent musician who seems bent on meticulous detail and concern for vitality in orchestral sound. At present, continuity of the music he conducts turns out lucidly articulate and set out with musical insight but often lacking in elasticity of phrasing, nuance, color and interpretative forcefulness. However, perception of broad lines and scope perspective should come as experience develops spontaneity, seasoning and maturity.

MARY LEIGHTON



Antonio Modarelli



George King Raudenbush

## Charleston Orchestra Inaugurates Concerts

CHARLESTON, W. VA.—For the first time in its history the Charleston Symphony opened its season with an out-of-town appearance, playing a student and an adult concert the afternoon of Oct. 19 at Bluefield, W. Va. under the auspices of the Bluefield Civic Symphony. William McGinnis Holroyd, pianist from Mullens, W. Va., was guest soloist at the adult concert, playing Beethoven's Emperor Concerto.

Antonio Modarelli, conductor, led the orchestra in the Tchaikovsky Fifth Symphony and a spirited reading of the Overture to The Magic Flute. The orchestra has added a number of new players this season and its ensemble has improved noticeably.

The student concert featured a performance of Prokofiev's Peter and the Wolf. Silas W. Pickering II of Charleston was the narrator. The first of seven double concerts planned locally for the season began Oct. 26 and 27 at the Municipal Auditorium, which seats 3,500 people.

Agnes Yoshiko Miyakawa, Japanese-American soprano now living in a suburb of Charleston, will be the guest soloist. Miss Miyakawa made her debut as Cio-Cio San in Madama Butterfly in 1931 at the Opera-Comique in Paris. Soloists for the remaining concerts will be Henry S. Wolf and Robert Snyder, pianists, and Louis M. Haddad, baritone.

BAYARD F. ENNIS

## Harrisburg

(Continued from page 8)

and On Hearing the First Cuckoo in Spring, by Delius, and the symphonic poem, Le Chasseur Maudit, by Cesar Franck.

The day before the initial concert the orchestra presented the first of two Young People's Concerts for 1,800 school children in the Harrisburg area. The program included the selections presented on the regular concert program, as well as Sousa's Stars and Stripes Forever.

DICK McCONE

## Enesco to Conduct And Concertize

Georges Enesco will return to the United States at the end of December to fill a number of important engagements as guest conductor and violinist. He will conduct the following orchestras: the Cleveland, National, Indianapolis, Rochester, Montreal, and Houston. He will appear as soloist with the Cincinnati Orchestra both in Cincinnati and Louisville. He will also fill a large number of concert engagements in important centers and will give concerts at universities and colleges including the University of Michigan, University of Illinois and Pennsylvania State College.

While in Europe Mr. Enesco conducted six performances of the London Philharmonic and appeared as guest conductor and soloist in Paris and at the Strasbourg Festival where he played the Bach Double Concerto with Menuhin.

## Opera Workshop Resume In St. Louis

ST. LOUIS.—The St. Louis Grand Opera Workshop, Stanley Chapple, artistic director, resumes its season with excellent prospects. Fortunate relationships with the Washington University School of Fine Arts and the St. Louis Symphony provide scene designing and accompaniment, and at present 38 young local musicians are enrolled. Three performances of each opera chosen are given on a subscription basis. The repertory includes Britten's The Rape of Lucrece, Don Pasquale, Dido and Aeneas in a new version by Dent and with a new production as a ballet opera; and Venus and Adonis, an old English opera almost like a masque, by John Blow, a predecessor of Purcell.



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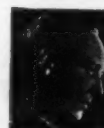
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## Jean MOREL

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Opera Comique, Paris, National  
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## Daniel ERICOURT

Pianist



## RECITALS

(Continued from page 20)

school but also some of its defects. It is massive—almost like the pianist's physical bulk—and its massiveness is sometimes misplaced. Like Paderewski Mr. Szpinalski has a disaffecting way of making epics out of idylls and thereby setting various works in wholly false perspectives. He began, for instance, with a perfectly thunderous performance of the Scarlatti Pastorale and Capriccio, which grossly falsified the music as to density and style. Neither was his treatment of Bach's Chromatic Fantasia and Fugue (he used the Bülow version) what we of today understand as authentic Bach. But as soon as he embarked on Beethoven's Appassionata the pianist was in his element. He gave a reading of this much abused sonata superb in dramatic intensity, cumulative in effect, logical in its choice of tempi and grand in style.

Mr. Szpinalski's technique is of a superlative order, though it does not show the chill, impersonal perfection of some of his younger colleagues. Yet he is a colorist in the true romantic persuasion, and his resources of power seem almost illimitable. There are moments, as we intimated, when one does not see eye to eye with him. But in the main his pianism is of a kind which evokes a vanished, almost legendary day and, as such, commands a nostalgic affection. Mr. Szpinalski is a fabulous Chopin player, as he took



Lonny Epstein



Jorge Bolet

abundant occasion to demonstrate. Some lesser matters by unfamiliar Polish composers such as Kassern, Ekier and Maciejewski, if not memorable music were worth a passing hearing. Mr. Szpinalski was effusively applauded by a numerous audience. P.

### Lonny Epstein, Pianist

An all-Mozart program, a rarity in the piano concert world, was presented by Lonny Epstein at her reappearance in recital at Town Hall on Oct. 13, three of the sonatas being included, the A Minor (K. 310), the B Flat (K. 570), and the A Major (K. 331). Shorter numbers were the Fantasy and Fugue in C, the Variations on Salve tu, Domine, from Paisiello's Der Eingebildete Philosoph, the Rondos in A Minor (K. 511), and D (K. 485), and the Gigue in G (K. 574).

Miss Epstein brought to all these compositions a pronounced, communicative sympathy with the music and all the requisite facility of fingers and meticulousness of phrasing. After the opening Fantasy and Fugue and the A Minor sonata, which were somewhat heavy-handed and tonally percussive, a greater fundamental freedom manifested itself in a noteworthy access of sensitiveness of touch, variety of nuance, and warmth and tenderness. Miss Epstein is not one of those who hold that the pedal should be used only occasionally in Mozart and then only for accentuation, as she obviously conceives the composer as a warm and living spirit. Consequently the strictest Mozarteans might criticize her as treating him too much as one of the Romantic school. But that she convincingly justified her approach was amply attested by the warm response of her audience. C.

### Jorge Bolet, Pianist

During his absence in the Army Jorge Bolet has developed into one of the finest pianists now before the public. This development is no less gratifying because, from the Cuban artist's earlier achievements, it might have been foreseen. At any rate his return to the local platform at Carnegie Hall on Oct. 13 was an event not easily to be forgotten.

The audience which filled the place was privileged to hear at least two performances that might very nearly be said to have made history. Certainly it is long since any young artist has approached the conception Mr. Bolet achieved and carried of Beethoven's Les Adieux Sonata. And he prefaced this with an absolutely monumental revelation of Mozart's grandiose Fantasia and Fugue in C (K. 394), which is one of the finest fruits of Mozart's deep studies of Bach and Handel at the period of his close friendship with the Baron Van Swieten. It was playing of extraordinary virility and power, consummate in its grasp of big architectures, spacious and illuminating. As for the magnificently integrated reading of the Beethoven sonata, in which the smallest detail filled its logical place in the design, it was one calculated to silence forever anyone who holds this work for a lesser creation of its composer. It united a profoundly moving emotional grasp with a plastic beauty of extraordinary modelling. If Mr. Bolet had done nothing but this alone, his re-

cital would have gained a high distinction.

The evening offered, however, much else that was superlatively eloquent. Hardly second to his Beethoven and his Mozart were the pianist's searching, poetic and passionate treatment of five of the numbers from Brahms' Op. 116—the two D Minor Capriccios, the one in G Minor and the Intermezzi in A Minor and E Major. Then came a Chopin group, consisting of the Impromptu in F Sharp, A Flat and G Flat, of which the last-named proved one of the irradiated peaks of the occasion. Mr. Bolet's Chopin is, to be sure, a fundamentally "healthy" Chopin which rather underestimates the morbidity of certain pages and does not anxiously cultivate the subtlest mezzotints. But as strong, large-scale Chopin it is, beyond question, masterful.

The last part of the program slumped musically, though the artist's technical command and imaginative sympathies remained undiminished. He undertook a recently completed Sonata (No. 3) by Norman Dello Joio not yet heard in this city. The composer could hardly have wished a better performance. Of the four movements the first—a theme with five mildly interesting variations—was the best, the remaining sections either negligible or outright exasperating. The composer acknowledged the applause from his box. Ten trivial Bagatelles by A. Tscherning lengthened the program needlessly and Prokofiev's Toccata gave Mr. Bolet the chance to exhibit the strength of his fingers and the more "mechanized" aspects of his virtuosity. P.

### Hilde Somer, Pianist

Some playing of considerable excellence marked the recital which the talented Hilde Somer gave at Carnegie Hall, Oct. 15. If it did not, perhaps, maintain the level of Miss Somer's notable concert in the Town Hall last season it still indicated that she ranks high among the younger generation of pianists. Her technical equipment is large, she has abundant musicianship and can be unusually sensitive. She was not infallibly so this time, but when the more poetic mood was on her, as in her exquisite performances of Chopin's insufficiently familiar D Minor Polonaise and his C Sharp Minor Nocturne, her pianism proved to be some of the loveliest heard this autumn.

At other times, however, Miss Somer was something too disposed to fall into the Ercole vein. She began the evening with Couperin's delicious Fastes de la grande et ancienne Menestrandise, and though her treatment of its numberless ornaments and fanciful illustrative details indicated carefully guided preparation she still seemed to overlook that this masterpiece is first and last harpsichord music rather than something conceived on a scale of modern piano virtuosity. Or did Miss



Ben Greenhaus  
Hilde Somer, right, with Minuetta Borek, composer of the Ballet Sonatina which Miss Somer performed at her Town Hall recital

Somer aim to capture the mock-pompousness of these little grotesques by purposely inflating their sonorities?

The Brahms Handel Variations she played in big, rather tumultuous fashion, though without a wide range of nuance or depth of poetic conviction. (Continued page 27)

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# San Francisco Opera

(Continued from page 6)

Ezio Pinza in fine fettle as Susanna and Figaro, respectively, the rest of the cast in excellent form, the most captious of critics found this to be "the most perfect performance in the history of the company."

Florence Quartararo made an imposing Countess and sang the Dove Sono with exceptional beauty and warmth of tone and musicianly style. Martial Singher as the Count, Blanche Thebom as an interesting and rich voiced Cherubino, Herta Glaz, Salvatore Baccaloni, Desire Ligeti, Alessio de Paolis and Leslie Chabay in character roles, and Martina Zubiri as Barberina, all helped the music and fun along under Steinberg's excellent, clean cut musical direction. Equally excellent was the stage direction by William Wymetal.

A repeat of *La Traviata* on the preceding afternoon with Kurt Adler replacing Merola in the orchestra pit, and Charles Kullman replacing Jan Peerce as Alfredo, delighted the matinee audience, with Licia Albanese again the title role.

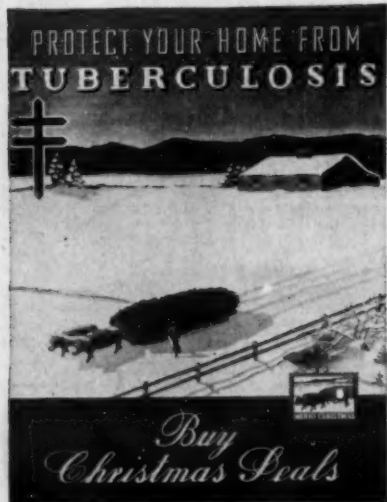
Subsequent repeats of this opera for school children on Friday afternoons found Nadine Conner as Violetta, and Kullman as Alfredo. The reaction of the juvenile audience must have been as amusing and distracting to the cast as it was to adult observers, due to much laughing in unexpected places. For instance, the youngster thought it hilarious that Violetta should write with a quill.

## Svanholm, Albanese in *Otello*

A repeat of *Faust*, with both Pinzas, found Robert Weede instead of Valdeno doing a fine Valentine. And then came *Otello*, with Set Svanholm as a handsome Moor, and Licia Albanese as the exquisite, childlike, and sensitive Desdemona. The result was all to the good. There was a natural simplicity and appealing quality about Albanese's characterization that made hers the most convincing of all the Desdemonas seen here. She sang the role exquisitely. Moreover, she was ravishingly beautiful.

Svanholm's virile tenor with its excellent timbre sounded exceedingly well, and the singer gave the role of *Otello* all the essential vocal qualities plus fine musicianship and dramatic effectiveness. It may be said he looked like too intelligent a character to be so duped. Lawrence Tibbett's Iago was as crafty and sinister as ever.

De Paolis' Cassio was below par, but Thelma Votipka was good as Emilia, and the usual standbys did well in the secondary roles. Chorus, costumes and staging, together with Steinberg's conducting, helped to make this a performance of which Shakespeare surely would have approved no less than Verdi.



Blanche Thebom, who sang Cherubino



Florence Quartararo, who was heard as the Countess in *Marriage of Figaro*



Josephine Tumminia, who came from retirement to sing Lucia



Martial Singher as the Count in Mozart's *Opera*

For the second *Don Giovanni*, on the following night, Regina Resnik was the Donna Elvira and Nadine Conner the Zerlina. Otherwise the cast was the same as previously. Miss Resnik sang and acted with musical and dramatic conviction, while Miss Conner gave her usual delightful performance of the peasant girl. Stella Roman's Donna Anna was well sung, with the Mozartean line clearly defined. Pinza, Baccaloni and the rest were quite up to par.

## Pelléas Is Hailed

The long anticipated *Pelléas* and *Mélisande* arrived Oct. 10 with Bidu Sayao as the ideal *Mélisande* and Martial Singher as a romantic looking and highly commendable *Pelléas*. Wilfrid Pelletier conducted.

The cast was more successful than the orchestra in projecting the combined Maeterlinck-Debussy atmospheric mood. In addition to the beautiful work of Sayao and the admirable performance of Singher, Lorenzo Alvaray's Arkel and Lawrence Tibbett's Golaud were immensely effective. Margaret Harshaw as Genevieve, sang the letter song well. Martina Zubiri did well as Yniold and Desire Ligeti, as the physician. William Wymetal made some minor changes and improvements in the scenic arrangement, although the sets for the production were the same as previously—and too stark and severe, for the most part, to enhance the stage values.

Rigoletto on the afternoon of Oct. 12 found Lawrence Tibbett in good voice and fine fettle, winning major honors for his dramatic portrayal of the title role. It also brought Lily Pons singing the music of *Gilda*. Jan Peerce was at his best as the Duke, and Virgilio Lazzari turned in a dramatically interesting *Sparafucile*. The last act was quickened by the spirited acting and rich voice of Claramae Turner as Maddalena. Desire Ligeti was excellent as Monterone and lesser roles were well accounted for. Pietro Cimara conducted with due consideration for all the singers. But *Rigoletto* was really Tibbett's show, and so acclaimed by the audience.

One of the major successes of the season was *L'Amore dei Tre Re* with Montemezzi conducting and Dorothy Kirsten as the best *Fiora* within our experience. Her voice was warm, rich, limpid, colorful and expressive. She was beautiful to look upon. And her acting was for the most part excellent.

Pinza gave a magnificent performance as the blind king Archibaldo, and Robert Weede sang beautifully as Manfredo. Charles Kullman played Avito with dramatic fervor and sang well within the low and middle range. Special praise also goes to De Paolis as Flaminio, and to Claramae Turner and Kathleen Lawlor for their solo work in the ensemble.

Staging and costuming (except *Fiora's* Queen of Hearts crown) were tremendously effective and the conductor-composer, directors and principals

received an ovation of overwhelming proportions from the subscription audience.

A repeat of *La Bohème* the following night brought but one change in the cast, and that was Lazzari instead of Moscona as Colline. The usual ovations were accorded Sayao, Peerce and Baccaloni and also Gaetano Merola who conducted.

The surprise sensation of the season was the last minute casting of Josephine Tumminia as Lucia, when Lily Pons was taken suddenly ill on the day of the performance. Miss Tumminia, who made her debut with the San Francisco company some years ago, has been living in San Mateo since her retirement two years ago.

First reports of Miss Pons' illness indicated a *La Bohème* with Dorothy Kirsten would be substituted for Lucia, and the *Bohème* scenery was hauled back to the Opera House before it had been deposited in the baggage car headed for Los Angeles. Then somebody (they say it was Agnini) remembered Josephine Tumminia had won honors as Lucia in South America and again in Chicago. Did she still know the role? She did. And the announcement that she would sing the part brought forth a burst of applause.

Although she was nervous, and her singing of the coloratura passages of the first two acts not too fluent, she gave a histrionic performance that was incredibly poignant. She came through that test with colors flying to win acclaim for the greatest performance of the *Mad Scene* within our operatic

history. We have heard it sung with more volume, occasionally with more brilliance—but never with more musical sensitivity or more exquisite artistry. And never with so much dramatic conviction. Eight curtain calls rewarded her at the close of the act.

Jan Peerce also won a fine ovation as Edgar. Alvary, Chabay, Votipka, Valentino, and Tallone—chorus and ballet—did their usual excellent work under the baton of Pietro Cimara. It was a gala finale to an exceptionally gala opera season.

Repeats of *Butterfly* and *Louise* were yet to be given when this report went to press, bringing a total of 29 performances in the Opera House between Sept. 16 and Oct. 19, inclusive. Within the same period, three performances were given in Sacramento and one in San Jose.

The most enthusiastic audiences of all were the Sunday matinee crowds, according to the artists who ranked the popular series and repeat performance audiences second in enthusiasm to the matinee audience. But all spectators concede that from the standpoints of repertoire, casts, and productions and performances, the season now ending has proved unequalled in our quarter of a century of opera under the general direction of Gaetano Merola and Armando Agnini for the San Francisco Opera Association.

## Obituary

### Gitz Rice

Lieutenant Gitz Rice, a member of the Canadian Expeditionary Forces during the first World War, died at his residence in New York on Oct. 16. He was 56 years old. A native of Nova Scotia, he was graduated from the conservatory of music at McGill University and on leaving the Army made his home in New York. His best known compositions were *Dear Old Pal* of Mine and an arrangement of a French folk tune which he set to *Mademoiselle from Armentières* and which quickly became the most popular marching song in the Expeditionary Forces. Several hundred stanzas, usually of a highly salty character, were added by various persons. Mr. Rice also had a career in light opera and vaudeville.

### Charles H. Holstein

DAYTON, OHIO.—Charles H. Holstein, violinist, who had taught here for 45 years, died on July 17, following a heart attack. He was 74 years old. A native of Akron, Ohio, he spent his childhood in Cleveland and went to Budapest in 1895, where he

studied for four years under Hubay. On his return, he played with the Cincinnati Symphony and later was violinist with the Dayton Philharmonic.

ADRIANA RAFFAELLI HATCHER, identified with numerous musical interests in Detroit, died there on Sept. 24. She was a native of Italy and came to the United States as a child.

SIR PERCY C. BUCK, organist and professor of music in London, died there on Oct. 3, at the age of 76. He had held a post at the University of London from 1925 until his retirement in 1937. He was formerly organist of Wells and Bristol cathedrals.

RICHARD GORDON, orchestral conductor at the Paper Mill Playhouse, Milburn, N. J., died on Oct. 10, at the Roosevelt Hospital following a cerebral hemorrhage suffered while driving a car from the playhouse to his home in the Bronx. He was 47 years old, a native of New York, and had formerly conducted the St. Louis Municipal Opera Company and other similar organizations.

MAX KOENIGSBERG, a founder of the Saint Louis Municipal Opera, died in Denver on Sept. 28 at the age of 70. He had also conducted opera in other American cities.



## RECITALS

(Continued from page 25)

tion. And here as elsewhere there were inaccuracies and slips. Debussy's Pour le Piano Miss Somer performed in dashing style as she did a shallow and chattering Ballet Sonatina, by Minuetta Borek, which had a hard time of it flanked as it was by Debussy and the coruscations of a Smetana concert etude entitled Am Seegestade and Liszt's Venezia e Napoli and the familiar Petrarch Sonnet (No. 104). The artist brought Miss Borek to the platform to share in the applause after her Sonatina. Several encores rounded out the already lengthy program.

### Emma Foos, Contralto

Emma Foos, contralto, was heard

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Alexander Borovsky John Ranck

in the Carnegie Recital Hall on Oct. 15, with Paul Meyer at the piano. The recital was the first of a series of three. Miss Foos made her debut in the Town Hall last spring and created a good impression by her musicianly interpretations. On this occasion she devoted her program entirely to German Lieder by well known composers, not invariably well chosen but still with artistic intention. Vocally, she did not seem in quite so good form as at her debut but her singing gave pleasure to a large audience and brought her a number of recalls. D.

### Giorgio Ciompi, Violinist

The young Italian violinist, Giorgio Ciompi, played in Carnegie Hall on Oct. 14 after an absence of nine years from the New York musical scene. Mr. Ciompi now plays with great fluency, almost insouciance; his manner is suave and assured, and his tone, though not robust, is silky and sweet. His treatment of the Vivaldi Concerto No. 9 was imbued with the requisite taste and elegance, and was pleasant hearing. His version of the Bach Chaconne, however, fell considerably short of the breadth, sonority, and magnificence of conception which must be among the resources of any violinist who attempts this work on the concert stage. In the playing of Gabriel Fauré's Sonata in A Major, Mr. Ciompi's contribution was a bit overshadowed by the fine playing of Erich Itor-Kahn at the piano; of course, the score comes out that way, if well played. Mr. Ciompi's shorter pieces, by Rachmaninoff, Paganini, Martinu, Stravinsky and Wieniawski, were much better suited to his characteristic fluency, lightness of touch, and rhythmic accuracy than were the larger works he played. G.

### Tom Scott, Folk Singer

Tom Scott, folk singer, presented a recital in Town Hall on Oct. 16. It is doubtful whether the rustics of whom Mr. Scott sings, had they been present, would have appreciated the troubadour's evening dress and suave night club manners. There is something unintentionally comic and incongruous in hearing a singer with a stiff shirt front and casual elegance tell of the doings of The Rovin'

Gambler or the woes of Careless Love.

It was not hill folk, however, to whom Mr. Scott sang, but cliff dwellers of the New York variety, who being less discriminating in such matters, appeared heartily to endorse whatever the singer did. They evidently expect to find a recital performer well behaved and in conventional clothing whether he is giving a rendition of The Art of the Fugue or The Unfortunate Miss Bailey. They got what they wanted, and Mr. Scott with his guitar and ingratiating manner soon had them in the palm of his hand. Still, it is interesting to speculate on the response he would have received had he provided more appropriate trappings for his delivery. Possibly it would make no difference, and probably it does not matter that his voice, a warm and resonant bass in its limited range, becomes thin and off pitch whenever he extends it beyond its natural bounds. He was recalled for numerous encores. L.

### Emilio Osta, Pianist

Emilio Osta gave a piano recital in Town Hall on Oct. 17. His program included a group of Spanish works by Granados, Albeniz and other composers. But Mr. Osta also played Beethoven's Sonata in D Minor, Op. 31, No. 2; two Preludes and Fugues from Bach's Well Tempered Clavier; and several Chopin works. The pianist was most persuasive in the Spanish music, of which he has made something of a specialty. N.

### Arnold Eidus, Violinist

The appearance of Arnold Eidus, violinist, at Carnegie Hall on Oct. 17, with Brooks Smith at the piano, provided an evening of extremely pleasant music. Mr. Eidus is so gifted technically, so clean and sound in his bowing, intonation, and timing, that the listener is never made aware of the slightest straining after effects and can settle back comfortably to hear music played just as it was written by the composer. Mr. Eidus produces a large, free tone with as much ease in the upper registers as in the lower; in fact, the keynote of his style lies in his just and temperate balancing of the varied elements of fine violin playing. High spots in his program were the Kreisler Praeludium and Allegro, Mozart's Concerto No. 5, and a group of three short pieces by Sarasate. Pierre Wissmer's Sonatine and Jean Hubeau's Sonata in C Minor were quite as well played, but these scores are intrinsically less rewarding, and Mr. Eidus plays too accurately and conscientiously to make a lesser score sound greater than it really is. G.

### George Haddad, Pianist

George Haddad, a Canadian pianist of Syrian extraction, was heard in recital at the Town Hall the afternoon of Oct. 18. His offerings included

three Scarlatti sonatas, Schubert's Sonata in A, Op. 120, Chopin's Sonata in B Minor, Debussy's Estampes, Ravel's Alborada del Gracioso, shorter pieces by Harry Somers, Granados and some Syrian folksong arrangements. Mr. Haddad exhibited a degree of technical competence but limited musical insight or imaginative penetration. A moderate audience applauded his efforts politely. P.

### Alexander Borovsky, Pianist

The recital which Alexander Borovsky gave in Carnegie Hall on the afternoon of Oct. 18 was richly satisfying from beginning to end. For Mr. Borovsky is a distinguished musician who expresses his ideas through the piano; not an overtrained digital athlete who uses the keyboard to demonstrate his agility. Sensitive performances of two Scarlatti sonatas led to a noble interpretation of Beethoven's Sonata in C Minor, Op. 111. Rarely is the contrapuntal texture of the work so clearly delineated, the complex phrasing of the Arietta and variations so scrupulously observed. But this was a living, breath-

(Continued on page 28)

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A. F. Sozio



## RECITALS

(Continued from page 27)

ing performance and not a dissection.

In Chopin's Berceuse Mr. Borovsky produced exquisite tone colors and he made the C Sharp Minor Scherzo heroic without tearing it to tatters. Although he usually plays Bach superbly, Mr. Borovsky skimmed the surface of the Italian Concerto on this occasion. But his playing of Messiaen's coloristic sketches, La Colombe and Les sons impalpables du rêve, of two Visions Fugitives by Prokofieff and three Scriabin Etudes again revealed the poet and musical aristocrat. He was warmly applauded.

S.

### Herbert Sorkin, Violinist

Herbert Sorkin was doubly handicapped at his Carnegie Hall recital on Oct. 18. In the first place, the weather was the kind devised by Satan to plague performers on stringed instruments and the atmosphere of the hall combined the features of a wet blanket and a steam bath; in the second, the violinist chose a program which might have been trying under the best conditions. As it was, most of the music became a sorry bore.

Time and again Mr. Sorkin was hard put to it to keep his violin in tune. This was nowhere more difficult than in Bach's unaccompanied C Major Sonata, especially in the big fugue. There is something to be said on occasions like this in defense of those who look upon Bach's solo sonatas with dread. Preceding Bach Mr. Sorkin cooperated with his excellent accompanist, Brooks Smith, in a presentation of Bartok's Second Sonata for violin and piano. The work is one of Bartok's thorniest and most problematic manifestations, hardly to be dismissed or accepted on the strength of so bloodless a performance as the violinist gave. Here, as elsewhere, his tone was small and insubstantial and his intonation dubious. A second Sonata-Fantasia by Villa-Lobos given for the first time



Andor Foldes

Eddie Katz

here was, perhaps, more sympathetic matter to the player, though as music it proved derivative and commonplace.

Debussy's pallid Sonata and Stravinsky's Suite on Pergolesi melodies brought the long and singularly unrewarding program to a close. Mr. Sorkin was warmly applauded by a very sizable audience. Under more congenial circumstances he is probably a better violinist than he seemed this time.

P.

### Felicia Roon, Pianist

Felicia Roon, Polish pianist, was heard in a recital at the Town Hall late on the afternoon of Oct. 19. She proved herself, in the main, a player of strong arms and heavy hands, with a habit of elongating tempi in a manner that worked havoc with the continuity and character of much of the music she attempted. Under the circumstances she was unwise to undertake Brahms' F Minor Sonata, which sounds distressingly wearisome, faded and spun out when dragged and pounded as Miss Roon did it. Portions of Schumann's Kinderszenen showed her capable of somewhat more delicacy but here one missed charm and tender fancy with a consequent want of vitality. Chopin, Ravel and Granados were the other composers who figured on her program.

P.

### John Ranck, Pianist (Debut)

In the crop of young pianists making their New York debuts this season, John Ranck of Ohio, who performed in Town Hall on Oct. 18, takes a high place. Although his approach to some of his listed program such as the Beethoven Sonata, Op. 78 was scarcely that of a more mature artist, he did at all times play with a keen sense of inner musicianship and imagination. The fluency and technical ease which characterize

the work of so many pianists were also demonstrated by Mr. Ranck, but unlike so many of the artists before the public today, he brought to his music a depth of feeling and poetic understanding altogether too often lacking on the recital stage.

Fortunately Mr. Ranck's program was neither hackneyed nor eccentric. Beginning with the not too often heard Suite in Ancient Style by Grieg, he progressed to two Beethoven Bagatelles, Op. 33, No. 1 and Op. 126, No. 4, the Beethoven Sonata, Op. 78, and Griffes Sonata. After the intermission he played Ravel's Sonatine and Scarbo, Tcherenpina's Ten Bagatelles and two Medtner Fairy Tales, Op. 26, No. 3 and Op. 26, No. 2. Mr. Ranck's audience was large and effusive, eliciting from him several encores.

L.

### Louis Graveure

Thirty years ago Louis Graveure, then a baritone, was one of the most distinguished stylists and song interpreters before the American public. In the process of time he shaved off his beard, pushed his voice up into the tenor regions and—though without conspicuous success—took to opera. Sixteen years have elapsed since he was last heard in New York and it was once more as a recitalist that he endeavored to stage a comeback at the Town Hall, the afternoon of Oct. 19. A gathering of moderate size was on hand for the event.

The program (which included several of Schubert's most exacting songs as well as lyrics by Tchaikovsky, Mussorgsky, Rachmaninoff, Gretchaninoff, Chausson, Duparc, Purcell, Stora and Coleridge-Taylor) did not specify whether Mr. Graveure wished to be classified as tenor or baritone. But with his voice in the condition it was found to be classification did not greatly matter. He would have been better advised to rest on his abundant laurels of an earlier day.

Teun Don was his accompanist.

P.

### Eddie Katz, Violinist

Eddie Katz, violinist, who has already been heard in this city, reappeared in recital at the Town Hall, Oct. 19. His program offered two sonatas for piano and violin—Brahms' in A and Mozart's in B Flat (No. 10)—with Arpad Sandor as assisting pianist; Bruch's D Minor Concerto and a group of short pieces by Kroll, Achron, Bazzini, Prokofieff-Heifetz and Paganini-Heifetz.

The young man is serious and plays with taste. He is technically well equipped and has a tone of good quality and smoothness if not of very ample volume. The humid weather prevalent at the time did not affect his pitch as badly as it had certain of his colleagues who gave concerts during the protracted October spell of Indian Summer. On the other hand he exhibited no striking gifts of individuality or challenging virtuoso traits. It can hardly be claimed that the performances of the two violin sonatas were sensitive models of ensemble playing. Mr. Katz was considerably more at home in Bruch's shoddy and interminable concerto, which he delivered with greater breadth and more vitality and color of tone than his playing achieved elsewhere. The technical stunts of Kroll's Banjo and Fiddle he negotiated with dexterity.

P.

### Mischa Elman, Violinist

On Oct. 19, the ample spaces of Carnegie Hall were dominated for a considerable length of time by the powerful personality of the master violinist Mischa Elman. Among concert-goers, there is often disagreement concerning Elman's interpretations of particular scores, but there are precious few who are not strongly affected in one way or another by his playing. Whatever music he may play, it receives the stamp of his own individual style and pours out of his violin transformed and personalized. In this sense, it is possible to consider the virtuoso performer as a creative personality only a step below the composer, and it is upon this manifestation of the creative impulse that the Great Names of the concert world are usually built. The famed Elman tone, and the unique Elman interpretative style, are often so pervasive and ubiquitous that even the practiced listener may lose his preconception of what constitutes a particular composer's style, and be conscious only of hearing the music of Elman.

On this occasion, Mr. Elman pre-

(Continued on page 29)

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### CARLOS SALZEDO WITH HIS SUMMER HARP COLONY

At the close of a successful summer session of the Carlos Salzedo Summer Harp Colony founded by Mr. Salzedo in 1931 in Camden, Me. Seated, left to right: Wanda Holmes, Roberta Rice, Joan Trobaugh, Ruth Good, Phyllis Averill, Regina Zurbrugg, Grace Lenfest, Rosalie Rendall, Patricia Wentworth, Dorothy Springborg, Jeanne Chalifoux at the harp, Phyllis Ensher, Donna Hossack. Standing, left to right: Murette Meyer, Jill Bailiff, Lilian Phillips, Mary Green, Lucy Lewis, Dorothy Henschen, Mr. Salzedo, Carla Rummel, Marvin Rickard, Doris Rickard, Florence Gissler, Beedj Holsteen.

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MUSICAL AMERICA



## RECITALS

(Continued from page 28)

sented a prodigiously taxing program. He played major works by Bach, Brahms, Spohr and Debussy, and did not perceptibly stint his efforts on any of them, even though the evening was unseasonably warm and damp. Yet he played the last section of his program, the Saint-Saëns Havanaise and his own transcription of the Paganini Caprice No. 24, with unslackened vigor and fervor. For this latter work Mr. Elman has provided an extensive piano part and some thematic developments of his own, but has made no radical changes in the original score. Wolfgang Rosé, at the piano, played

with precision and style. When the melodic line appeared in the piano score, his interpretations did not always merge completely with those of the soloist; but there is, after all, only one Mischa Elman, and any pianist having as dominant a personality as Mr. Elman's would be totally out of his métier as an accompanist. O.

### Andor Foldes, Pianist

Andor Foldes was again a champion of contemporary composers at his recital at Carnegie Hall on Oct. 20. He gave the first performance of the Sonatine No. 3 by Jacques de Menasse and devoted another section of his program to Streets of Laredo and The Bird, two of Roy Harris's Five American Ballads; two pieces by Paul Bowles, El Indio and La Cuelgo; and two of Virgil Thomson's set of Ten Etudes, the Music-Box Lullaby and Ragtime Bass. The older repertoire was represented by Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata in F Sharp, Op. 78, four Mendelssohn Songs Without Words, Schumann's Symphonic Etudes and the Schubert-Liszt Soirée de Vienne, No. 8.

Of the novelties of the Harris ballads and the Mexican pieces by Bowles were the most rewarding musically but Mr. Foldes played all of them with equal conviction. Throughout the recital he was once more the highly competent pianist he has shown himself to be at other recitals. His technique took every problem in stride and dispatched it with notable ease. Such pianistic glibness as he possesses inevitably carries with it its own danger of approaching practically everything in the same manner, without differentiation of style, and of falling short in communicative urgency, and this danger was not avoided. While the Bach fugue was deftly set forth structurally, the fantasy, though clearly articulated, was too hurried. The Mendelssohn pieces received perhaps the least purely objective performance, and here the tone had an ingratiating quality not always prevalent elsewhere. C.

### Wanda Paul, Pianist (Debut)

Wanda Paul, pianist, made a promising New York debut in Town Hall on the afternoon of Oct. 21. Miss Paul has a powerful and resourceful technique, as she proved in her playing of Brahms' Paganini Variations, though she has not yet learned to control it consistently. She is also an expert colorist. Her performance of four Debussy preludes was unusually imaginative. Tones were blended with the expertness of an artist's brush, and the music was suffused with a magical glow. For the Mozart Sonata in D (K. 576) Miss Paul did not reveal a similar understanding. It was rhythmically unsteady and uncertain in style. But at her best she commanded attention and admiration. Works by Chopin, Liszt, Granados and Syzmannowski made up the rest of the program. N.

### Tosky Spivakovsky, Violinist

Having given a superb performance of the Stravinsky Violin Concerto a few weeks previously, Tosky Spivakovsky demonstrated his affinity for contemporary music once again at his recital in Carnegie Hall on Oct. 21. A new work by David Diamond, consisting of two movements called Canticle and Perpetual Motion, had its first hearing. The music is dedicated to Mr. Spivakovsky, and both the rhapsodic style of the slow section and the fiendish rhythms and leaping figures of the perpetual motion seemed ideally suited to his temperament. Mr. Spivakovsky also played Bartok's Rhapsody to the manner born. The savage abandon and power of this work are seldom so convincingly revealed.

The evening began with a performance of Beethoven's Sonata in G, Op.



Wanda Paul

Mischa Elman

96, which one could admire for its constant verve and devotion, though differing with the artist as to tempos and interpretative conception. Jan Behr was such an excellent pianist that he should have taken a bolder share in the work. Mendelssohn's Violin Concerto never sounds well with piano accompaniment, however, and Mr. Spivakovsky played it much too fast and furiously. Shorter works by Prokofiev, Lopatnikoff and Sarasate were brilliantly done. This was a vital evening, and the audience responded with animation. S.

### Vera Franceschi, Pianist

Vera Franceschi, pianist, gave an agreeable recital at the Town Hall, Oct. 21, where she had already appeared in 1944. The lady was born in San Francisco, but gained considerable success in Italy this past spring and summer not only in solo concerts but also with orchestra. Her playing, while not large or heroic in scale, is uncommonly communicative, her approach to her task graceful and sympathetic while she avoids music beyond her artistic or technical scope. Her program included five brief sonatas by Cimarosa, a Sonata in B Minor by Clementi, Schumann's Fantasie-stücke and groups by Chopin and Debussy. All of these she played with clarity, sensitiveness and a winning quality of feminine charm. Her Schumann, especially, was delicately poetic and beautifully colored and in such a piece as the Träumereien her fingers had the necessary fleetness. An occasional tendency to overpedal was, perhaps, her chief fault. P.

### Rosalyn Tureck, Pianist

Rosalyn Tureck began her scheduled series of three Bach recitals at the Town Hall on Oct. 22. The program was devoted solely to the Goldberg Variations. A large and deeply absorbed audience was on hand and gave the pianist an ovation she richly deserved. At the close of the concert the applause compelled her to yield to the manifest desire for encores. The pianist told her hearers, however, that after such a masterpiece no other music would be suitable; but by way of concession, she was willing to repeat several of the variations. So despite the strain of a performance of the vast creation in the course of which every *da capo* was meticulously observed, the young lady traversed a number of the greatest pages yet again.

There was something of a genuine festival atmosphere about the event, as is always becoming, not to say inevitable, at a masterly disclosure of this microcosm. Miss Tureck has now played the Goldberg Variations four times within a few years and on each occasion her performance assumed new beauties and a deeper significance. It may be doubted if any of the previous ones has reached the present altitude. The pianist is gradually taking her place among the foremost Bach exponents of the time, and she clearly perceives with the foremost of her colleagues that a work like the Goldberg Variations is illimitable, that one never comes to the end of it. This is one of the factors which make her successive presentations of it so treasurable.

Whether the variations yield up the full measure of their secrets played on

the piano rather than projected through the luminous registers of the harpsichord is one of those problems which will probably never be settled to everybody's satisfaction. Miss Tureck, with a remarkably controlled, diversified and vital Bach keyboard technique at her command, obviously endeavors on occasion to evoke some of the distinctive sonorities of the cembalo on the modern concert grand. The degree of her success may be open to debate, with much to be said on both sides. It is, perhaps, not without a certain shock that some listeners will

(Continued on page 36)



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## Antek Appointed Symphony Leader

Samuel Antek, American conductor, has been appointed conductor and musical director of the New Jersey Symphony, it is announced by F. Stark Newberry, president of the organization.



Samuel Antek

The appointment is the result of a reorganization widening the scope of the orchestra's activities and emphasizing greater community participation in the support and management of the orchestra. There will be three pairs of concerts in Orange and Montclair, the first taking place on Nov. 17 and 18. Muriel Kerr, pianist, will be the first soloist.

A graduate of the Juilliard Foundation, Mr. Antek's recent appearances at Carnegie Hall have included Symphony Concerts for Youth, the Carnegie Pops, and the New York Little Symphony Concerts. He has also conducted many radio broadcasts and is a violinist with the NBC Symphony.

Florence Mercur, pianist, with officials at the Young Harris College in Georgia, where Miss Mercur appeared on her third coast to coast tour of 53 engagements, giving concerts in Pennsylvania, New Jersey, Maryland, Virginia, North Carolina, Georgia, Louisiana, Texas, Arizona, California, New Mexico, Colorado, Kansas, Nebraska, Missouri, Illinois, Indiana and Ohio



## Heifetz Named Vice-President of American Guild of Musical Artists

The Board of Governors of the American Guild of Musical Artists, an AFL union covering the fields of concert, opera and dance, announced the election of Jascha Heifetz, violinist and concert artist, as one of the vice-presidents of the organization. Mr. Heifetz is currently a member of

the governing board, and has been an officer before. He was one of the original founders of AGMA, 10 years ago.

## Markova and Dolin And Troupe Appear

Alicia Markova and Anton Dolin and their Company, with Andre Eglevsky as guest artist, made a three-day visit to New York at the Metropolitan Opera on Oct. 17, 18 and 19. The opening night brought the New York premiere of Bronislava Nijinska's *Fantasia*, set to the Schubert-Liszt *Wanderer Fantasia*, and the world premiere of Rosella Hightower's ballet, *Henry VIII and His Wives*, with Rossini music adapted by Robert Zeller. On the second evening, Mr. Dolin's version of *Camille* had its local premiere, with music from *Traviata* arranged by Mr. Zeller. Other dancers in the company were Bettina Rosay, Oleg Tupine, Albia Kavan, Rossika Sabo, Rex Cooper and Wallace Seibert. Since none of the novelties was particularly meritorious, extended comment is not required. Audiences were enthusiastic and gave Miss Markova her customary special tribute. S.

## Beckett Leads Youth Program

The first of six concerts to be presented under the auspices of the New York Youth Concerts Association was given in Carnegie Hall on the afternoon of Oct. 15 by an orchestra of 65 Philharmonic-Symphony players conducted by Wheeler Beckett. The audience numbered more than 2,500 young listeners from New York and its environs. The program was made up of Beethoven's *Egmont Overture*; Schubert's "Unfinished" Symphony; Wagner's *Lohengrin Prelude*; Strauss *Blue Danube Waltz*; and Tchaikovsky's *Romeo and Juliet*. Mr. Beckett spoke to the audience about each work and also had the woodwinds of the orchestra demonstrated.

## Ava Case on Extensive Tour

The fall itinerary of Ava Comin Case, National President of the Mu Phi Epsilon, National Music Sorority, includes a number of concerts in mid-western states. On Sept. 23 Mrs. Case gave a concert for the fall opening of the Detroit Alumnae Chapter and guests at the Dearborn Inn. On Oct. 24, 25, and 26 she was the representative of the sorority at the National Convention of the Professional Panhellenic Association in New York City.

On Nov. 12, Mrs. Case will give a concert for the Milwaukee College Club, and on Nov. 13 she will be the featured artist in a concert given by

the Milwaukee Alumnae Club to celebrate the 44th anniversary of the founding of the sorority. November 14, 15 and 16 Mrs. Case will visit the three active and two alumnae chapters of the Twin Cities. On Nov. 16 she will be presented in a concert for all members and their friends at The College of St. Catherine in St. Paul. On Nov. 27 she will leave Ann Arbor for a month's tour of the west coast.

## Kreisler Makes 72nd Boston Appearance

BOSTON.—The recital season here has begun with the coming of Fritz Kreisler as the first artist in the 1947-48 *Celebrity Series* of Aaron Richmond. This was his 72nd appearance in Boston. Accompanied by the faithful Carl Lamson, Mr. Kreisler gave his avid listeners Bach's *B Minor Sonata* for unaccompanied violin; the *C Major Fantasy*, Op. 131, by Schumann, Chausson's *Poème*, and the usual tray of mixed sweets after intermission. The Kreisler technic is not what it used to be, but the excellence of style, the discerning mind and, above all, that indefinable charm which pervades a Kreisler performance, remain in their singular strength. C. D.

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# Books

**METROPOLITAN OPERA ANNALS**, Compiled by William H. Seltsam with an Introduction by Edward Johnson, General Manager, Metropolitan Opera Association Inc., New York, The H. W. Wilson Co., in Association with The Metropolitan Opera Guild, Inc. \$7.00

Mr. Seltsam has been well known to the musical public for some time as a zealous collector of phonograph records. Universal thanks are due him for the stupendous labors which must have gone into the making of this present volume which fills a long felt need. The mere transcribing of the programs of every operatic performance given in the opera house, is a Herculean labor in itself, not to mention the digging up of many photographs, some of which have heretofore been totally unfamiliar.

That errors have crept in was unavoidable but at the same time one cannot help criticizing the compiler for several things which would have made the volume more nearly complete. For instance, practically all the newspaper criticisms of the early performances are by either the late W. J. Henderson or the late Henry Edward Krehbiel. In the first instance, well and good. Mr. Hender-

son was the last great New York critic and he is yet to be replaced. On the other hand, Mr. Krehbiel was afflicted with a messianic complex (like William Winter, the drama critic) and often wrote as though he were preaching from the pulpit. When he wrote of the Metropolitan premiere of La Bohème that it was "foul in subject and fulminant but futile in its music" one gazes back over the intervening 46 years and muses that this "futile" music invariably draws a full house no matter who sings it or where, nor is there, so far as I know, any record of any boy or girl descending to what used to be called "a life of shame" after hearing it performed. One might continue the list.

Why H. T. Finck, one of the ablest critics of his time, is cold-shouldered, is difficult to understand. There is no criticism of Melba's attempt at the third Brünnhilde, a definite lack. Surely Finck must have written something about it!

It might have been a good idea if debut appearances were signaled. These seem to be confined to excerpts from criticisms. The omission of first names from casts seems a mistake also, though one can always find them by referring to the year's roster which heads each chapter. It is interesting to note how vastly these have grown in length since the early days. One also notices that the Sunday Night Concerts had much more important artists in early years.

However, the book is of extraordinary interest and every person who enjoys opera should rush to buy a copy. Those who do not obtain it will, sooner or later, regret the omission.

**THE MUSICAL WORKSHOP**. By Frederick Dorian. 368 pages. Harper and Brothers, New York, 1947. \$4.

Frederick Dorian's *The Musical Workshop* has most of the characteristics of a potboiler designed for the American market. By means of numberless quotations from letters, diaries, aphorisms, theorizings, vaporizings, speculations upon this and that, deductions that are sometimes sound and often mere wool-gathering, the author fills up more than 350 pages in an attempt to show "how great composers of past centuries saw their task and created their music".

The trouble with all this laborious toil of compilation (in the course of which Mr. Dorian trudges back and forth over the facts of history) is that in the end, it proves little or nothing about the mysteries of the creative process that was not known before. It is hard to imagine, for instance, that Mr. Dorian would have assembled all this matter and placed it before a European public. It seems essentially for readers who are impressed by an imposing, even if loosely organized, array of historical facts that, in the course of the years, have become platitudinous.

The author obviously has been at great pains to assemble a large amount of information and his volume is profusely documented. When he is all through with his discussions of inspiration, theories, emotions, revisions, technical processes, handwriting, influences and a multitude of other matters—related or unrelated—he has ranged over a wide field but demonstrated at the most that one composer works in this way and another in that. Which is a good deal like proving, with a portentous show of learned mummery, that two and two make four or that, if you cut yourself deeply enough, you will draw blood. P.

**COMPOSERS IN AMERICA**. By Claire R. Reis. Revised and Enlarged Edition, 399 pages. The Macmillan Company, New York. \$5.

Though devoid of critical comment, here is a satisfactory listing of the histories and works of composers residing in America, regardless of nationality or citizenship. The information concerning manuscripts and published works is commentary enough of the negligence of publishers in the role of the American composer's progress. Fortunately the movies and the radio field are fully covered.

**SINGING LEARNED FROM SPEECH**. By Edward C. Bairstow and Harry Plunkett Greene. 80 pages. Macmillan and Company, Ltd.

This pamphlet is of decided interest even though its authors do not invariably make themselves clear. Like most of the written word on singing, it may be helpful as an adjunct to teaching but its value as the last word in teaching is open to question. Mr. Greene is presumably a son of the late baritone of the same name who had great success both in England and this country. Examining his book, one feels that it would be of considerable assistance in the matter of diction and interpretation although it presents nothing especially novel in either direction. As a guide to voice production, the present writer, with over 40 years of voice teaching behind him, cannot honestly see that it would be much help. It is scarcely necessary to point out that many men with high speaking voices have very low singing voices, and that many sopranos talk as though they should be contraltos. Alas! How many fine voices have been ruined on this rock. Another fault found with the pamphlet is the occasional excursion into re-



Adamo Didur as Count Tomsy in Tchaikovsky's *The Queen of Spades*, given at the Metropolitan in 1909

ligion and psychology, generalizations which do not invariably carry their own meaning. H.

## Cantata or Anthem Competition Sponsored by Church

The Church of the Ascension, New York, will make an award of \$100 for the best original Cantata or Anthem for mixed voices, 15 to 20 minutes in length, suitable for Ascension Day. The work will be sung at a special Service of Music on Ascension Day, May 6, 1948 under the direction of Vernon de Tar, organist and choir-master, and will be published by the H. W. Gray Co. Philip James, Normand Lockwood and Mr. de Tar will be the judges in the competition. Complete details may be obtained by writing the Secretary, the Church of the Ascension, Fifth Avenue at Tenth Street, New York 11, N. Y.

## Lotte Leonard Pupil Engaged by Metropolitan

Paula Lenchner, soprano, pupil of Lotte Leonard, has been engaged for the Metropolitan Opera. Other pupils from Miss Leonard's studio who have recently won honors include Mattiwilda Dobbs who gained the Marian Anderson Award and Shirley Russell,

who was Ohio state winner in the Federation of Music Clubs contest. Miss Lenchner was winner in the Federation contest in 1945 and of the Naumburg award the same year.

## Course Leading to Career Offered at Mihich School

Students from seven years of age and up may attend regular music courses at the Mihich School of Music in Atlantic City, N. J., leading to a professional career and diploma, thus bringing their musical education parallel with their regular school education, according to an announcement by Vasco Maria Mihich, president. Out-of-town girl students over the age of 14 may live at The Tuty Lodge. For boys an experienced adviser finds suitable living accommodations. Marta M. Bayer is the School director and Helen M. Price is the secretary-treasurer.

## Hedy Spielter, Reopens New York Studio

Hedy Spielter, teacher of piano, has concluded her summer courses at Lake Winnebago, N. H., and reopened her New York studio for the winter. During the summer, pupils of Miss Spielter appeared in recital in Wolfeboro, N. H., in aid of the H. O. Bryant Music Memorial Fund.

## Contest Announced For Version of Psalm 95

MONMOUTH, ILL. — Monmouth College announces a prize of \$100 for the best setting of a prescribed metrical version of Psalm 95 for congregational singing. The competition, open to all composers, will close Feb. 29, 1948. Write for text and information to Thomas Hamilton, Monmouth, Illinois.

## Fiona McCleary Joins Faculties of Three Schools

Fiona McCleary, teacher of piano, has just become a member of the faculties of the Westport School of Music at Westport, Conn., the College of New Rochelle and the Barmore School, New York.

## Soprano Being Heard at Music Hall

Lucille Cummings, dramatic soprano, pupil of voice teacher Arthur Gerry, is fulfilling a long-term engagement as singing star at the Radio City Music Hall.

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# The Story of Music in New Orleans

(Continued from page 7)

parquet to the very ceiling. The *coup d'oeil* presented by the auditorium, when viewed from the center of the parquet, was superb indeed. The house is constructed so as to afford full view of the audience from almost every point, and its gracefully curved tiers of boxes, rising one above the other, each gradually receding from the line of the other, and then filled with ladies in *grande toilette*, presented a spectacle that was richly worth viewing. . . . The whole house is painted white and the decorations of the front of the boxes are in gold. . . . A magnificent mirror at each side of the proscenium adds greatly to the picturesque effect of the auditorium. The entrances to the house are numerous, spacious, and commodious, and the crush, ladies' retiring rooms, etc., are constructed on a scale of great elegance."

On the same night that William Tell was being applauded at the new opera house, Thomas' Un Songe d'une Nuit d'Été was holding the boards at Le Théâtre d'Orléans. The artistically planned new building at once became popular. During January, February and March, 1861, Adelina Patti, the then 18-year-old prima donna delighted local audiences in Robert le Diable, Il Trovatore, Les Huguenots, Lucia, Charles VI, and Le Pardon de Ploërmel. Her distinguished colleagues were the contralto Frezzolini and the tenor Matthieu. On Jan. 23, 1861, the *Daily Picayune* announced:

"Le Barbier de Séville, with Mlle. Adelina Patti, who in the lesson scenes will sing Mme. Sontag's celebrated Echo Song and the Scottish ballad 'Twas Within a Mile of Edinburgh Town.'"

Prices at that time ranged from 50c to \$1.50!

## Reconstruction Days

During the Civil War there were three inconsequential seasons. The war over, three brothers, Alhaiza by name, presented an itinerant company. Having met with success, they were emboldened to import a complete organization from Europe. Charles and Marcelin Alhaiza sailed for France and when all arrangements had been completed, Marcelin Alhaiza died on the eve of sailing for these shores. Charles accompanied the troupe to New York where they boarded the Evening Star for New Orleans—a destination they were never to reach.

The vessel was overcome by a raging storm at a point 180 miles south-east of Tybee Island, on Oct. 3, 1866. There is no record of the exact number of lives lost. One writer claims that "thirty men and one woman alone reached land, but over 300 souls perished, among the number the members of the opera troupe and its manager, Charles Alhaiza." M. Gallier, the architect, was among the victims.

The Théâtre d'Orléans might have offered strong competition to the French Opera House had not another calamity befallen it. On Dec. 7, 1866, "flames were discovered in the wardrobe" and in a short time the theater was a mass of smouldering brick and mortar." The last of the Alhaizas, Paul, opened the French Opera House on Nov. 9, 1866, with the Strakosch-Ghioni and Susini company, Amalia Patti, sister of Adelina, singing the contralto roles.

From 1859 to 1915 the French Opera House was active with opera, except for the war interruptions, six seasons when the house was closed, and season 1904-5 when French drama held its boards. During this long period, many of the best traveling companies, as well as many famous concert artists, appeared on its stage.

From 1912, however, opera began to

languish. With Louis P. Verande, as impresario, and Harry B. Loeb as general manager, strenuous efforts were made in 1919 to restore opera as in its best days. Everything pointed to a successful season when the curtain rose on Nov. 11, 1919, but all hopes were crushed when in the early hours of Dec. 4, 1919, shortly after a fine rehearsal of Carmen, the opera house was in flames. All efforts to continue the season at the Athenaeum, a concert hall, proved fruitless: opera had to be given at only one place—the Opera House.

Several commendable attempts were made to keep opera alive with local talent. *Le Petit Opéra Louisianais*, headed by Edward A. Parsons, held meritorious performances during the seasons of 1927-28 and 1929-30, with the invaluable assistance of Jane Foedor and Ernesto Gargano, artistic and operatic director, respectively. Mr. Parsons and four other civic-minded men assumed all responsibilities and paid the deficits. A bolder step was taken in 1943 by Walter L. Loubat, Mr. Parsons, and Ben Freudenberg, who, with a few others, organized the New Orleans Opera House Association, Walter Loubat, president, and gave an open-air season in 1943, later giving performances at the Municipal Auditorium.

On the sudden death of Mr. Loubat (Dec. 7, 1945), Mr. Parsons assumed the reins and later was elected president. Enjoyable opera was offered. The peak of success—from all angles—was reached in season 1946-47, with Hugh M. Wilkinson as president, when the performances were reminiscent of the French Opera's palmiest days.

For the past four seasons Walter Herbert has been the general artistic director. Because of its predilection for opera, other forms of music were comparatively neglected. There were organized, or course, occasional quartets such as the Mark Kaiser String Quartet (founded in the middle '90's by, and named for, that eminent violinist); the Beethoven String Quartet (1894) and the Wehrmann Trio, of a slightly later date, both founded by Henri Wehrmann, violinist, versatile composer and collector of rare music; the most recent Chamber Music Society was founded in 1945 by Nicolai Zadri.

## Dunkley's Contribution

The present Symphony Orchestra should be regarded as the fruition of the labors of several undaunted persons both of the past and present. Back in 1902 the indomitable and distinguished Ferdinand Dunkley founded and conducted large festivals at which only the greatest masterpieces were given. Under the auspices of the Philharmonic Society he organized the Philharmonic Orchestra, a brave venture terminated by World War I.

Another indefatigable worker for symphonic music, Dr. Ernest Schuyten, was assisted by music patroness Mrs. H. Moylan Field and gave a concert in 1917 with the result that, again with the support of Mrs. Field, a Symphony Orchestra was founded and continued through 1920. It was revived in 1926, with G. Pepitone, president. In 1927, William Specht headed the organization. From lack of support, the endeavor failed. Still undiscouraged, Dr. Schuyten made a final and futile effort in 1934.

Through the zeal of Mrs. Joseph E. Friend and Lucy Benjamin Lemann, a group of citizens convened in 1936 and decided to offer a free concert under the baton of Arthur Zack, a newcomer here. The public response was such that police had to control the crowds. Encouraged in the thought that a permanent orchestra was earnestly desired, a few men and women organized the present New



George H. Terriberry, former president of the New Orleans Symphony Society



Walter L. Loubat, late president of the New Orleans Opera Association

Orleans Symphony with Mrs. Maurice Stern as president.

George H. Terriberry succeeded Mrs. Stern. Lionel Adams who is entering his third term as president, together with his ever-active co-workers, have brought the orchestra to a healthy organization of 80 musicians, which, under the versatile baton of Massimo Freccia, has become a great pride to this city. Soloists of the first magnitude collaborate with it. Other conductors were Arthur Zack who proved convincingly that we had local material for a fine orchestra, and Ole Windingstad who brought it to a fine degree of development.

## Other Important Factors

Praise for their contributions to this community's musical growth must be given to: L'Orphéon Français (founded in the middle '70's); The Musicians Guild (founded 1892 by Frank H. Simms); the Saturday Music Circle (founded by Mrs. Otto Joachim in 1902); the St. Cecilia Society (founded 1903 by Victor Despommier); the Polyhymnia Circle (founded 1905 by Theresa Cannon-Buckley); the Philharmonic Society (founded in 1906 by Corinne Mayer who has been its president since 1912, John V. Dugan having been its first president); the Morning Musical Club (founded in 1908 by Victor Despommier); the Greater New Orleans Choral Society, the Treble Clef Club, the New Orleans Music Club, the Bach Society (all founded by Ferdinand Dunkley at different periods); the Newcomb School of Music of Tulane University (founded in 1909) headed since 1910 by Leon Ryder Maxwell who, personally, has been a most important factor in the development of music appreciation, and during whose regime we are indebted to the Newcomb School for a Festival Chorus of 300 voices, an A Cappella Choir of 50 voices and an Elizabethan Group devoting itself to Italian, German and Elizabethan madrigals—all under the masterful direction of Maynard Klein who has indisputably brought choral singing to its highest mark in this city; the Cercle Lyrique (founded in 1911 by Mrs. Dupuy-Harrison); the New Orleans Conservatory of Music and Dramatic Art and the Loyola College of Music (founded in 1919 and 1932, respectively, by Dr. E. E. Schuyten); the Apollo Male Chorus (founded by Louis Panzeri in 1932); the Pop Concerts (founded by Lucy B. Lemann in 1943, Leon Godchaux, Jr., President); the New Orleans Opera House Guild (founded 1943 by Walter L. Loubat, Mrs. Edward B. Ludwig, president).

A few individuals fostered the cause of music by importing talent. Harry B. Loeb began the local management of celebrities in 1913. Robert H. Tarrant and David B. Fischer later entered the field, presenting many world-renowned artists. The only manager at present actively engaged in purveying attractions of the highest type is Irwin Poché to whom this community has cause to be very grateful.

The House of Werlein, original

publishers of the song Dixie, has for more than a hundred years bent its efforts for the best in music. In season 1920-21, through its Artistic Department, with the writer as its manager, it brought here a formidable array of artists: Caruso, Bonci, Tetrassini, Ruffo, Schumann-Heink and Kubelik.

The House of Grunewald for almost a century has been active in the cultural life here. Benedict M. Grunewald, the present head of the old firm, organized the New Orleans Grand Opera Association in 1930 and with a few guarantors presented the Chicago Civic Opera. The same association with Mr. Grunewald still president, deserves gratitude for four seasons of the Metropolitan Opera here.

Even a sketchy account of local music history would be seriously wanting were no mention made of such pioneers as Louis Moreau Gottschalk, Julia Calve-Boudousquie, Minnie Hauk, Ernest Guiraud, Gregorio Curto, Emile Johns, Robert Mayer, Emile Richard, Theodore Curant, H. Hoeffner, C. O. Weber, H. Rolling, E. Gronoevelt, Henri Joubert, Edouard Dejan, A. E. Blackmar, W. T. Francis, T. von la Hache, Gustave d'Aquin, Florian Schaffter, Maxime Soum, Marguerite Samuel and George O'Connell. Among later ardent workers for musical development stand out the names of Giuseppe Ferrata, Eugénie Wehrmann-Schaffner, Mary Conway, Anita Socola-Specht, Mary Moloney, Mary Scott, Louise von Meysenbug, Marie Norra, Rene Salomon, George Paoletti, Bentley Nicholson, Blanche Prince, Mrs. C. Milo Williams, Cesare Grisai, Edith Soule, Fernand Geoffray, Elizabeth Wood, Mary Tobin, Clara del Marmol, Walter Goldstein, Sidney Rayner, Helena Augustin, Mathilde Bruguiere, Gabrielle Lavedan, Robert Lawrence, Eda Flotta-Ricau, Alice W. Wilkinson, Irving and Elsa Lyons.

All in recognizing the giant strides which this city has made in its cultivation of other forms of music, it is its French Opera that made it known as a great music center. To quote from my own tract, *Opera in New Orleans*, "It was on the French Opera House stage that Adelina Patti scored her early successes and where, according to a writer, her genius received the stamp of approval that made it recognized throughout the capitals of the old world. It was on this same stage that Constantino and Riccardo Martin, whom Boston and New York later applauded, won their first American plaudits. It was after having been acclaimed on this stage that Mme. Bressler-Gianoli joined the Manhattan and Chicago Opera House forces, and that baritone Albers and tenor Gilibert became members of the Grau Opera Company. It was this stage that introduced to America Reyer's Sigurd and Salammbô; Massenet's Hérodiade, Cendrillon, Esclarmonde, and Don Quichotte; Saint-Saëns' Samson et Dalila, Giordano's Siberia, Gounod's La Reine de Saba—to recall but a few of the American premieres held on its boards. It was New Orleans that first introduced French and Italian opera to America. It was New Orleans of all American cities, that first established opera permanently."

## Opera Association Women's Guild Organized in New Orleans

NEW ORLEANS. — The Women's Guild of the New Orleans Opera House Association, Inc., was organized on Aug. 19. Mrs. Charles F. Buck, Jr., long recognized here as a leader of outstanding executive ability, is the chairman. The new Guild has a membership of 300 and has mapped out elaborate plans for the coming opera season. The Churchmen's Concert Committee, Rev. David Colony, chairman, will present a series of six artists at the McAlister Auditorium. Rand Barker is manager and treasurer.

H. B. L.



# ORCHESTRAS

(Continued from page 14)

ly one of the most marvelous sounds that ever emerged from an orchestra is the wave of superimposed chords with which Berg depicts the ripples stirred by Wozzeck's body in the pond. The Philadelphia players seemed almost to gloat over the beauty of this passage.

For sheer virtuosity and ebullience the performance of Ravel's Daphnis and Chloe was astounding, though to one listener at least its sensual, perfumed measures scarcely seemed a happy contrast to the agonized humanity of Wozzeck. Mr. Ormandy's transcription of the Bach Toccata and Fugue (more discreet than Stokowski's) was flawlessly done. If one likes and believes in Sibelius' Second Symphony, as Mr. Ormandy apparently does, one could not pay it higher tribute than the interpretation he offered. But not all of the puissance of the Philadelphia Orchestra could make it sound less fragmentary, dated and sentimental to this reviewer. Ovarious followed each performance, and rightly, for the orchestra has never sounded better, technically speaking.

## Oppenheim and Kolberg Soloists Under Bernstein

New York City Symphony. Leonard Bernstein, conductor. David Oppenheim, clarinetist; Hugo Kolberg, violinist; assisting artists. City Center, Oct. 13;

Brandenburg Concerto No. 1 in F... Bach  
First Rhapsody for Clarinet and  
Orchestra ..... Debussy  
(Mr. Oppenheim)  
Violin Concerto.....Walter Piston  
(Mr. Kolberg)  
Symphony No. 1 in B Flat...Schumann

Hugo Kolberg's brilliant performance of Walter Piston's Violin Concerto was the highlight of this unusually well-planned program. Mr. Kolberg, who is concert master of the New York City Symphony, is one of those rare musicians who are equally adept at leading an ensemble and at solo playing. And the Piston work is a tough nut to crack. It is anything but "brilliant" in the sense of supplying the soloist with facile, conventionally effective passages in which to display his technical bravura. Mr. Piston has written terse, rhythmically vigorous and logically developed music. There is profound feeling in the slow movement; and the cadenza calls for absolute mastery of bow arm and fingers. But intelligence and a grasp of form are the qualities most required in this concerto. Mr. Kolberg's tone was unfailingly sensitive and beautifully colored; his phrasing impeccable; and his affection for the music unmistakable. Mr. Bernstein and the orchestra missed no accent of the intricate score. The composer was present to share in the applause.

David Oppenheim, first clarinet of the orchestra, is a gifted artist, but he played the Debussy Rhapsody much too respectfully for its own good. Written for a competition at the Paris Conservatory, the Rhapsody is more or less of a show piece and needs to be dramatized. Sensuous tone color, caprice and subtle inflections of phrase could make this music much more alluring than it sounded on this occasion. The Brandenburg Concerto was



Ben Greenhaus

Four children of members of the New York Philharmonic who were in the audience Oct. 18 at the Young People's Concert in Town Hall hear from Walter Hendl, who conducted the concert, about some of the music played. Left to right are: Arthur Rose, Mr. Hendl, Daphne Prior, Roberta Ormandy and Eleanor Singer

lumberingly played, but in Schumann's Spring Symphony Mr. Bernstein and the orchestra evoked the fragrance and rapturous melody which make the work unique in all symphonic literature.

## Stokowski Conducts Khachaturian Masquerade

New York Philharmonic-Symphony. Leopold Stokowski conducting. Carnegie Hall, Oct. 16, evening:

Piano Prelude in E Flat Minor  
Shostakovich-Stokowski  
Symphony in E Minor, No. 5  
Tchaikovsky  
Masquerade, Suite from music for the  
play by Lermontoff.....Khachaturian  
(New York premiere)  
Excerpts from Boris Godunoff  
Mussorgsky-Stokowski

The aroma of Hollywood hung heavy over this concert. In fact, the evening opened with an arrangement of a piano piece and closed with an arrangement of excerpts from an opera, and offered a series of hysterical climaxes and swooning ecstasies which pleased large numbers of the audience mightily. Although four different composers were mentioned on the program, all of the music sounded very much the same to the writer, so thoroughly had it been "processed" and colored by the personal mannerisms of the conductor.

The novelty was Khachaturian's Masquerade, one of the most vulgar works heard on a symphonic program in New York in many years. Never a trace of Lermontoff's bitterness and irony is to be found in the flaccid measures of this suite, which sounds much like the luncheon music piped out by commercial firms. Needless to say, it was briskly played.

Mr. Stokowski dramatized Tchaikovsky's Symphony within an inch of its life. As one remembers the markings of the score, they are sufficiently varied and copious to avoid monotony, but this performance added an abundance of new touches: sudden changes of pace, wild bursts of sonority, willful emphases of inner voices and other expressive devices. The result was that a sincere, if artistically faulty, human document was transformed into a glittering "vehicle", loud, emotionally hollow, and consequently, boring. The Boris excerpts gave a fairly accurate reproduction of Times Square on New Year's Eve in the Coronation Scene; and the "Monks Chanting in the Monastery of Choudoff" were imitated by sobbing strings in a fashion which might give the Patriarch a severe jolt. The applause, nevertheless, was vehement. Once again, Mr. Stokowski's showmanship had triumphed.

## Eidus Plays Mendelssohn With City Symphony

New York City Symphony. Leonard Bernstein, conductor. Soloist Arnold Eidus, violinist, City Center, Oct. 20, evening:

Symphony No. 5, Reformation  
Mendelssohn  
Concerto for Violin and Orchestra  
Mendelssohn  
Statements for Orchestra..... Copland  
An American in Paris .....Gershwin

Mendelssohn, who cared so little for his Reformation Symphony that he would gladly have burned it, might have been the most astonished person in the world if he had seen to what corybantic frenzies this rather stolid work was capable of moving a youthful conductor more than a century after it was written. Indeed, the composer might have been gravely disquieted had he imagined the symphony contained even half the emotions Mr. Bernstein's visible ecstasies and impassioned choreography seemed to imply. At any rate the lithe shepherd of the New York City Symphony

## Hendl Conducts Children's Concert

Before an audience of excited youngsters the New York Philharmonic Symphony, led by Walter Hendl, gave the first concert of the Elementary Series of Young People's events in Town Hall on the morning of Oct. 18. The entire program was composed of first performances. Alex North's Little Indian Drum had David Brooks as narrator and afforded ample opportunity to display the various orchestral choirs, with emphasis of course on percussion. Morton Gould's Holiday Music, two movements from Arthur Kreutz's Paul Bunyan Suite, Winter of the Blue Snow and Paul Bunyan's Dinner Horn, and Mr. Hendl's own little Brass Band, with Frank Gallup as Narrator, completed the list. Mr. Hendl quickly won the interest of his listeners by informal talks between numbers, and his own suite adroitly illustrated the various instruments. R.

found in this irreproachably sober score all sorts of invitations to ardent gestures, swooning glances and other signs of yearning immeasurable.

However, there was no such alarming correspondence as might have been anticipated between these exhortations and the performance the orchestra gave in response. The symphony came in for a sound, middle of the road rendering, spirited if not precisely recreative. Its big sonorities were not always models of euphony or blended smoothness, but those who like the score, which is perhaps too maligned, were on the whole rewarded.

Mr. Bernstein might have been wiser to devote his entire Mendelssohn centennial program to Mendels-

(Continued on page 37)

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# New Music Reviews

## For Piano

### Chanler Two Piano Fugue Reveals Poetic Imagination

AN original work for two pianos of unusual character and distinction is *The Second Joyful Mystery*, a Fugue by Theodore Chanler, which is issued by Associated Music Publishers, Inc. (two copies, \$2.25). The composer has prefaced the work with a quotation from Dante and his music breathes a spirit of mystical inspiration which reminds one of César Franck, though there is little or nothing in the texture of the music itself which owes anything to the Belgian composer.

The main subject is an arpeggiated figure which is not particularly striking in itself. But Mr. Chanler weaves it so skillfully and surrounds it with such color that it takes on meaning as the composition develops. The two pianos carry on a dialogue in which the resources of the medium are imaginatively treated. At the close, the work rises to an almost ecstatic glow. Not only for concert use but for the enjoyment of amateurs this is music which can be heartily recommended. R.

### Effective Two Piano Suite By York Bowen Is Issued

DUO-PIANISTS in search of new concert material and amateur pianists of solid technical attainments will both welcome the *Suite for Two Pianos* by York Bowen recently issued by the Oxford University Press and available through Carl Fischer, Inc. The work has four movements, *Prelude*, *Rigadoon*, *Intermezzo* and *Tarantella*, published separately. The *Prelude* resembles those pieces "in the ancient style" which were so popular with 19th century composers, but it is entirely "up-to-date" in its harmonic texture. The composer understands the two piano medium thoroughly and weaves ingenious accompaniment figures in this section. The *Rigadoon*, easiest of the four to play, is charming in its tart harmonic coloring and rhythmic vigor. In contrast is the lyric *Intermezzo* which leads to the whirlwind *Tarantella*. Reminders of Rachmaninoff's two piano suite with a concluding tarantella occur, but Mr. Bowen is never slavishly derivative. This is pleasant, brilliantly effective music which should prove popular with audiences and amateurs alike. (*Prelude*, *Rigadoon* and *Intermezzo*, \$1.20 each; *Tarantella*, \$2.40). R.

### Reviews in Brief

*Hobby - On - The - Green*, Hilton Rufty, arranged for two pianos by Elizabeth Gest, G. Schirmer, Inc. (\$1.00). *Hobby* is one of the traditional characters of English folk

dance and this piece evokes a scene on a village common. It is within the technical range of advanced students.

*Camptown Races* by Stephen Foster, arranged by Dorothy Gaynor Blake for two pianos, Clayton F. Summy Co. (\$1.00). A simple version of the well known tune.

### Reviews in Brief

*Sinfonia* from the *Cantata* No. 75, *Die Elenden sollen essen*, by J. S. Bach, arranged for two pianos by Walter Emery. (Novello & Co.) H. W. Gray. A superb piece of music. Mr. Emery has created one or two needlessly awkward voice leading in his arrangement but on the whole it is faithful and well balanced.

*Jesus Christus unser Heiland*, chorale prelude by J. S. Bach, arranged for two pianos by Walter Emery (Novello & Co.) H. W. Gray. The eloquence and simplicity of the original are respected in this version.

## For Piano Solo

*Sonnet No. 2*, Op. 6, by Isidor Achron, C. Fischer. An effective elegiac piece of rich sonorities, beginning and ending softly but built up to an impressive climax before the final lull. Five pages. (60c).

*San Francisco el Grande*, and *Ante el Escorial*, by Ernesto Lecuona, Marks. Two large-canvas tone paintings with bold figurations and rich coloring and a decidedly Spanish flavor. Eight and seven pages, respectively. (75c each).

*Valse Mignonne*, by Edna Taylor, C. Fischer. A simple little waltz of unusual charm that needs to be played with delicate grace. (30c).

*Variations on a Cantus Firmus*, by Vittorio Giannini, Elkan-Vogel. A set of 24 variations published in four parts, the first 10 as a *Moderato*, vars. 11 and 12 as an *Aria*, vars. 13 to 22 as a *Toccata*, and the final two vars. as an *Interlude*. The working out of these variants commands so much admiration for the composer's resourceful craftsmanship that one could wish he had chosen a basic theme of more plastic possibilities. The *cantus firmus* is inherently sombre and its austerity becomes more and more pronounced as the work proceeds on its purely cerebral way. The *Moderato* and *Toccata* sections are technically very difficult. (*Moderato* and *Toccata*, 80c each; *Aria*, 50c; *Interlude*, 40c).

*Sunday in Brooklyn*, by Elie Siegmeister, Marks. An extended tonal delineation of familiar scenes in the life of the composer's home town, the five sections bearing the titles, *Prospect Park*, *Sunday Driver* (with a noisy traffic jam indicated), *Family at Home*, *Children's Story* and, finally, to top off with, *Coney Island*, which is aptly descriptive of the sub-

ject's gaudiness and tawdriness. An orchestral version is also available and it would probably soften some of the harmonic edges. (\$1.25).

*Valse Nostalgique*, Op. 43, No. 1, by Dirk Foch, C. Fischer. A concert waltz of tonal opulence that conveys the spirit of the title. Brilliantly effective. Demands a well developed technique. 11 pages. (\$1). C.



Ifor Jones



Ernesto Lecuona

*Twenty-Four Preludes*, Op. 38, by Dmitri Kabalevsky, edited by Leo Smit, Leeds Music Corporation. Some of these preludes, notably the fourteenth and the twenty-fourth have a virtuosic brilliance of style which recommends them. But most of them suggest no great powers of self-criticism in the composer. Every now and then one encounters a fresh idea or figuration. They lie well under the fingers and are cannily contrived for sonorous effects. (\$2.50).

## For Chorus

### Ifor Jones Edits Cantatas by Bach

FOUR Bach cantatas have been issued recently in the series edited by Ifor Jones for G. Schirmer, Inc., with the original texts and new English translations by J. M. Stein and Mr. Jones. They are the *Cantata* No. 18, *For as the rain and snow from heaven fall* (*Gleich wie der Regen und Schnee vom Himmel fällt*); *Cantata* No. 23, *Thou very God and David's Son* (*Du wahrer Gott und Davids Sohn*); *Cantata* No. 118, *O Jesus Christ, my life and light* (*O Jesu Christ, mein's Lebens Licht*); and *Cantata* No. 135, *O Lord, this grieving spirit* (*Ach Herr, mich armen Sünder*). They are provided with piano accompaniments arranged by Mr. Jones from the original instrumentation, which he has indicated at the beginning in each case. Historical notes are also provided.

As conductor of the Bach Choir of Bethlehem, Penna., Mr. Jones has steeped himself in this music, and his edition reveals praiseworthy modesty in matters of expression marks and arrangement. The cantatas should always be done with instrumental accompaniment approximating the original, but these scores will be invaluable to conductors and to singers. Let us hope that this new series will inspire choir directors to perform more of these masterpieces of church music. *Cantatas* Nos. 18, 23 and 135, 75c; No. 118, 30c). R.

### Reviews in Brief

Mozart, *Requiem*, Vocal score with piano accompaniment, G. Schirmer, Inc. (\$1.00). The translation of the Latin text for this edition was furnished by the Pius X School of Liturgical Music. Only the Latin is included in the music itself, quite properly.

*Songs of Early America* (1620-1830), compiled and arranged by Elie Siegmeister, Marks. A refreshing addition to the folksong collections consisting of sixteen songs in choral versions, ranging from the William Billings *Chester* and *A Virgin Unspotted* and two hymns from the Ains-

worth Psalter to the Dutch game song, *Rosa*; the chanty, *Five Dollars a Day*, *The Dewy Dens of Yarrow* and *The Devil and the Farmer's Wife*, from the Catskills, and the white spiritual, *The Saint's Delight*. (\$1). C.

## For Cello

### Anis Fuleihan Writes A Rhapsody for Cellists

CELLISTS will find new material of an unusual nature for their instrument in a *Rhapsody for Cello and String Orchestra* by Anis Fuleihan that Carl Fischer has recently published. It is also issued in a version for cello and piano. It is a work of decidedly unexpected melodic progressions and singular harmonic effects but there is an underlying structural plan and there is a cohesiveness that lends a fundamental strength to it. There is an opening page of a calm, mysterious, almost remote character, which recurs after a short scherzo episode and then remains in abeyance until it appears as a throwback near the end. In the meantime more strenuous ideas have been introduced and developed and the cello has reached its special climax in a cadenza of a truly rhapsodic character. While the music is not as ingratiating as that of some of the composer's previous works in shorter forms it nevertheless has a physiognomy that invites closer acquaintance, and at the hands of skilled performers it undoubtedly would prove a very effective program feature. (\$1.50).

### Reviews in Brief

*Valse Sentimentale*, Op. 51, No. 6, by Tchaikovsky, transcribed by David J. Grunes, Russian-American. A well-made version for cello by Lajos Shuk of the Grunes transcription for violin solo, with piano accompaniment. (75c).

*The Dragonfly*, by Selim Palmgren, arranged by Mary Dann, C. Fischer. A successful translation of a favorite Palmgren piece into the language of the cello and accompanying piano. (50c). C.

## For Children

To the admirable series of *Childhood Days of Famous Composers* published by the Theodore Presser Co. the authors, Lottie Ellsworth Coit and Ruth Bampton have now added *The Child Beethoven*. Again the life of the composer concerned is sketched in a straightforward entertaining manner without making undue concessions to the juvenile mind, the suggestion being made that for the younger children the teacher may tell the story in her own words. The pieces used are easy arrangements of the *Minuet* in G, a *Country Dance*, themes from the *Andante* of the *Fifth Symphony* and the *Allegretto* of the *Seventh*, the *Metronome Theme* from the *Eighth* and the *Chorale* theme from the *Ninth*, and a list of suggested records of Beethoven's music of special interest to children is appended. Suggestions for making a little musical playlet out of the story, by Virgil Poling, are also given. (35c).

The life and career of Mozart are charmingly etched for children in *Mozart, His Story and His Music*, with text by Elsie-Jean, easy arrangements by Bert Reisfeld of excerpts from various compositions, and illustrations by Mary C. Peterson. Edwin H. Morris & Company are the publishers. The text is so printed, in large type and with broadly spaced lines, as to be exceptionally easy to read. The compositions drawn upon include well known works in many forms.

## Outstanding Christmas Songs by American Composers

- |   |                   |
|---|-------------------|
| Christmas Eve* . . . . .high, med., low . . . . .         | Richard Hageman   |
| Child Redeemer . . . . .high, low . . . . .               | Alexander Russell |
| I Heard the Bells on Christmas Day . . . . .              | Mark Andrews      |
| What of That Midnight Long Ago? . . . . .medium . . . . . | Vera Eakin        |

\*Published also with organ accompaniment

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# Records

UNDER the title of Heritage Series, Victor is re-issuing records which should prove of tremendous interest, especially to music lovers of a previous generation. So far, those put out include the Habanera from Carmen, recorded by Jeanne Gerville-Réache in 1910, and the Chanson du Tigre from Massé's Paul et Virginie, recorded in 1911; Sarastro's Invocation from The Magic Flute, recorded by Pol Plançon and two inconsequential songs, Le Lazarone by Ferrari, and Le Filibustier by Georges, all made in 1905; Lucrezia Bori and John McCormack singing Parigi, O Cara from La Traviata and Mr. McCormack and Mario Sammarco singing Ah, Mimi, non torni più, from La Bohème. The former was recorded in 1914, and the latter in 1910; Celestina Boninsegna, who died only a couple of months ago, sings O Ciel! Azzuri from Aida and Ma del Arido Campo from A Masked Ball. Both were recorded in 1906. Finally, two superb records by Pasquale Amato, O Vecchio Cor from I Due Foscari, and Ferito Prigionier from Franchetti's Germania. Both were recorded in 1913.

All records are with orchestra except those by Plançon who is accompanied by a particularly tinny piano. The records are unbreakable and enclosed in attractive gold envelopes.

Critically, one must make allowances for the differences in the old acoustical recordings, but even at that, the results vary. Mme. Gerville-Réache, who was one of the bright stars of the Manhattan Opera and who originated for America many important roles, sings irregularly. The voice still seems a superb one with particularly fine high notes. The low ones, below the staff, are what used to be called "chest tones" and for the sake of volume, sacrifice quality. The Carmen record is the better record of the two.

It is a real joy to hear the voice of Plançon once more though it is lighter in caliber than one remembered. However, the flawless production enables him to negotiate the low F's in the Magic Flute aria with perfect ease and impeccable quality. Miss Bori shows up better than Mr. McCormack in the Traviata duet and the quality of the voice is lovely throughout. The Irish tenor, however, does well in the Bohème excerpt. Mr. Sammarco also does well.

Mme. Boninsegna exhibits a splendid voice but some very unmusical singing. She ignores practically every

expression mark written by Verdi and makes the mistake of breathing in the middle of passages going up to high C thereby distorting the phrases and not achieving distinguished results with the high tones.

The Amato records, made before he began experimenting with his production, are such as are seldom heard. More of Mr. Amato's recordings would be excellent lessons for present-day baritones.

A RECORDING which can be recommended without reservation to music-lovers all and sundry is the superb performance of Handel's Twelve Concerti Grossi by the Busch Chamber Players, conducted by Adolf Busch (Columbia, MM 685, three albums, 25 discs). Composed in 1739 at the height of Handel's powers, in the unbelievably short time of one month, these works literally overflow with ideas and exuberance. After listening to them, one feels as if one had taken a mountain climb or an ocean sail. This is music for hypochondriacs or weak souls!

Each of the twelve concerti is different from the others and each is a masterpiece. Mr. Busch, one of the few authoritative interpreters of 18th century music whom we have, has outdone himself both as soloist and conductor. The concertino is formed of Mr. Busch and Ernest Drucker, violins; and Herman Busch, cello; with Mieczyslaw Horszowski at the clavier. Fortunately, either a harpsichord or a piano adapted to sound like one is employed, a procedure which one wishes Mr. Busch had followed in his performances of the Bach Brandenburg Concertos.

Above all, the vital rhythm and spacious, noble phrasing of the playing are a constant delight. The introductions and slow movements are conceived with true majesty; and the fugues are flawlessly balanced. Incidentally, the program notes of Emanuel Winteritz, specific, supplied with copious musical examples and well written, are a model of what such notes should be. The final side contains a performance of Geminiani's Siciliana from the Sonata in C Minor for violin and cembalo, played by Adolf Busch with Artur Balsam at the piano.

NOW that Bela Bartok is no longer with us, the world is hastening to pay the debt which it owes to his genius, and Yehudi Menuhin and the Dallas Symphony, conducted by Antal Dorati have made an excellent recording of the Violin Concerto (RCA Victor, M 1120, 5 discs). Those who heard Mr. Menuhin in his exciting performances of the Sonata for violin and piano some years ago will not be surprised to find him a masterly interpreter of this somewhat recondite work.

Although this concerto does not rank with Bartok's greatest compositions, it is fascinating music. The solo instrument weaves its way through the intricate fabric with a logic of its own. Mere virtuosic display has no place in the work, but it is far more stirring than any of the familiar violin show-pieces, for it is tremendously dramatic in a subtle and reserved way. From its ominous opening measures it never loses tension for a moment. The recording is clear and well balanced, and the musicians have worked together in an exceptionally well unified interpretation.

MARC BLITZSTEIN, The Airborne, Symphony; Robert Shaw, Monitor; Charles Holland, tenor; Walter Scheff, baritone; RCA Victor Chorale; New York City Symphony, Leonard Bernstein, conductor (RCA Victor DM 1117, 7 discs).

The enthusiasm of the performers, the excellence of the recording technique and the control of Mr. Bernstein over every element of this complex work make it a genuinely excit-



G. Esparcieux

Robert and Gaby Casadesus with their students at the American Conservatory of Music at the Palace of Fontainebleau. Center—next to the last row: Mme. Casadesus, on whose right is Marcel Dupré; last row, Robert Casadesus with Pierre Bernac and J. Battala

FONTAINEBLEAU, FRANCE.—Enrolled at the Conservatory at Fontainebleau this summer were fifty-six students (thirty-nine pianists, ten singers, two organists and five composers), and the session was highlighted by a number of recitals by the Trio Pasquier, Gaby Casadesus, Pierre Bernac, Francis Poulenc, Nadia Boulanger, Jean Françaix, Robert Casadesus, Paul Bazelaire, René Le Roy, Grant Johannesen and a concert given by the best students of the Conservatory.

After playing at the Edinburgh Festival under Paul Paray on Aug. 27, Mr. Casadesus started his autumn

season abroad with a series of concerts in Switzerland: Montreux, Geneva, Lausanne, Zurich, Berne and Winterthur. He was scheduled to play with orchestra in Stockholm and Copenhagen on Oct. 29 and 31. On Nov. 9, he will play a benefit concert in Paris, after which Casadesus will play the Mozart two-piano Concerto with the Concertgebouw Orchestra at Amsterdam and The Hague.

The Casadesus' will return to this country about Christmas time, and Mr. Casadesus will commence his tour after Jan. 1.

ing experience. Whatever one may think of Mr. Blitzstein's music, one can listen to it in this recording under ideal conditions. On the reverse side is the song Dusty Sun, performed by Mr. Scheff with Mr. Bernstein at the piano. In giving an unusual and controversial work to the public RCA Victor has shown commendable enterprise.

BRAZILIAN PIANO MUSIC, Guiomar Novaes, Villa-Lobos, Brazilian Folk Songs arr. by Guiomar Novaes, and The Three Marias; Pinto, Memories of Childhood; Guarneri, Toccata (Columbia MM 692, 3 discs).

Delightfully fresh music played to perfection. Mme. Novaes's performance of the Guarneri Toccata alone would make the album worthwhile, but equally interesting in their way are the Villa-Lobos pieces.

BEETHOVEN, Violin Concerto, Joseph Szigeti, soloist, New York Philharmonic-Symphony, Bruno Walter conducting. (Columbia MM 697, 5 discs.)

A more nearly ideal combination for the performance of this work it would be hard to find and yet the recording is not wholly satisfactory. Both Mr. Szigeti and Mr. Walter have a noble conception, both are wholly devoted to the music, but there are flurries of nervousness and roughness in the execution. The slow movement is pure joy, however, and the perform-

ance abounds in felicitous touches. Mr. Szigeti's playing of the cadenzas is extraordinary.

VIRGIL THOMSON, The Plow That Broke the Plains, Hollywood Bowl Symphony, Leopold Stokowski conducting (RCA Victor DM 1116, 2 discs).

Composed originally for a memorable documentary film, this score has lost little of its charm in being transferred to the orchestral repertoire. Those who saw the motion picture will find it hard not to call up the original scenes. Mr. Stokowski conducts it straightforwardly and sympathetically. A treasurable bit of Americana.

GIAN-CARLO MENOTTI, Sebastian, ballet suite, Robin Hood Dell Orchestra, Dimitri Mitropoulos conducting (Columbia MX 278, 2 discs).

Menotti's flair for dramatic effect and his melodic facility come to the fore in this music. The recording was sponsored by Ballet Associates in America, Inc. It is a vivid performance.

GLAZUNOFF, Music from the ballet Raymonda, Boston Pops Orchestra, Arthur Fiedler, conductor (RCA Victor DM 1133, 4 discs).

Since Raymonda is again in the active ballet repertoire this recording of Glazunoff's utterly conventional score has some justification. The playing is spirited.

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ARTHUR JOHNSON

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## RECITALS

(Continued from page 29)

note the rather hard, percussive touch Miss Tureck adopts from time to time for reasons which, beyond question, she has deeply thought out. If it strikes one as somewhat far-fetched in such a page as the first variation, it can be extremely logical elsewhere. However, the artist demonstrates in her interpretation as a whole that she commands an uncommonly wide range of nuance and poetic expression. It is

impossible, unfortunately, to enumerate the abundant beauties of the respective variations, or dilate on the scrupulous attention the player brought to the execution of ornaments. To this listener the most exquisite and subduing thing she did all evening was her rapturous delivery of the mystical variation in G Minor (the 25th). But Miss Tureck finds it possible to convey at every moment the sense of spiritual and thematic unity which pervades this timeless work: P.

### Melvin Ritter, Violinist

Melvin Ritter, a Cleveland violinist, made an extremely fortunate impres-



Rosalyn Tureck

Melvin Ritter

sion at the recital he gave at the Town Hall the afternoon of Oct. 22. In a program that included the Vitali Chaconne, Bruch's D Minor Concerto, Richard Strauss' early sonata for violin and piano, the Paganini Moses Fantasy and Szymanowski's Nocturne and Tarantella he exhibited a degree of musicality and intelligence, fire and poetry as well as technical endowments of a high order.

The young man plays with a large, vibrant tone and bows with suppleness and remarkable breadth. He has a gratifying surety of intonation, moreover, which only a few times was open to question and might, perhaps, have been attributed to the humid atmosphere of the hall. While Mr. Ritter handled the dramatic and lyrical passages in the Bruch concerto in notable fashion his finest achievement was in Strauss' Sonata in which he had the cooperation of Harry Kondacs at the piano. The slow movement, particularly, was delicately and most movingly played.

Adi Bernard, pianist, gave a Carnegie Hall recital, Oct. 6, playing works by Mozart, Beethoven, Mendelssohn, Chopin, Liszt, Fauré, Binder, Toch and Lazarus. . . . In the Town Hall the afternoon of Oct. 14 William Hanley was heard in a violin recital with Arpad Sandor at the piano. Purcell, Grieg, Bach, Mozart and Wieniawski were among the composers represented on his program. . . . In the same hall on the afternoon of Oct. 18 Edna Thielens, soprano, accompanied by Leo Mueller offered songs and arias by Scarlatti, Mozart, Pergolesi, Schumann, Brahms and Verdi as well as a group in French and English.

Eleanor Hansen, soprano, was heard in a recital in the Carnegie Recital Hall on Oct. 17. Her program ranged from old Italian arias to modern songs. Mary Bonar, soprano, gave her first New York concert on the afternoon of Oct. 19 in the Carnegie Recital Hall. Arias, Lieder, a group of Ukrainian songs and works by Edwards, Giannini and Curran made up the program.

### Museum of Modern Art Exhibits Stage Models

Ten stage models, each within its own proscenium and each built to show in miniature a different form of scenic art and architecture went on exhibition on Oct. 15 at the Museum of Modern Art in New York. The exhibition shows the work of outstanding scenic artists such as Appia, Craig, Jones, Mielziner, Simonson, Braque, Leger, and Heythum.

### Mendelssohn Anniversary

Signalizing the 100th anniversary of the death of Mendelssohn, the composer's oratorio, Saint Paul is being given at the First Presbyterian Church in New York. The first part was produced on Oct. 28, and the second part will be sung on Nov. 30. The soloists are Barbara Troxell, soprano; Amy Ellerman, contralto; Lucius Metz, tenor, and Alois Poranski, bass, and Willard Irving Nevins is organist and choir director.

### Memphis and Mid-South Scholarship Winners Heard

The four winners of the 1947 Awards of the Memphis and Mid-South Piano Scholarship Association, Joy Ann Beaty, Lamar King, Norman Shetler and Helen Walker, gave a joint recital in Memphis recently. Auditions for the coming year will be held in March. Applications will be accepted from pianists in Tennessee, Mississippi and Arkansas. The address of the Association is 1793 Forrest Ave., Memphis, Tenn.

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## ORCHESTRAS

(Continued from page 33)

sohn instead of effacing the memories of his music later in the evening with Aaron Copland's Statements for Orchestra and Gershwin's claptrap about an American Babbitt in pre-war Paris.



Arnold Eidus wished a more distinguished performance of the Mendelssohn Violin Concerto than the one which followed the symphony. The soloist, Arnold Eidus, played neatly but in small-scale and rather anemic fashion. Mr. Bernstein approached the hard-ridden masterpiece in full-blown romantic mood and the accompaniment was by no means ideally adjusted to the guest's performance.

Copland's Statements, which consist of six brief pieces entitled respectively Militant, Cryptic, Dogmatic, Subjective, Jingo and Prophetic, were played by the Philharmonic-Symphony in 1942. This little series of vignettes, which amount to a musical affirmation of the day before yesterday, come in one ear and go out of the other leaving behind them chiefly a memory of their composer's debt to the Stravinsky of 30 years ago. P.

### Little Orchestra Society, Inc., Launches Series Under Scherman

Little Orchestra Society, Inc. Thomas K. Scherman, conductor. Claudio Arrau, pianist, assisting artist. Town Hall, Oct. 20:

Sinfonie Concertante for Violin, Cello,  
 Oboe and Bassoon. .... Haydn  
 Music for Shakespeare's Romeo and  
 Juliet ..... David Diamond  
 (World Premiere)  
 Concertstück for Piano and Orchestra  
 Weber  
 (Mr. Arrau)  
 Andante Spianato and Grande Polonaise  
 .... Chopin  
 (Mr. Arrau)  
 Two Pieces for String Octet, Op. 11  
 Shostakovich  
 Sinfonia for Double Orchestra, Op. 18,  
 No. 1. .... J. C. Bach

This concert, the first of a series which will be devoted to new, unfamiliar and neglected great music, at once established Mr. Scherman and his players as an important addition to the musical life of New York. Soloists in the Haydn work were Fredell Lack, violinist; George Neikrug, cellist; Bruno Labate, oboist; and David Manchester, bassoonist. Written in Haydn's full maturity, after he had absorbed the influence of Handel, Mozart and other great spirits, the Sinfonie Concertante has mastery imprinted on every page.

Mr. Scherman was lucky in the work he had commissioned for this opening. For Mr. Diamond's Romeo



Ben Greenhaus  
 Left to right: Thomas K. Scherman, conductor; Fredell Lack, concertmaster, and David Diamond, composer, confer over the score of Mr. Diamond's Suite for Shakespeare's Romeo and Juliet.



William Notman & Son  
 Ethel Stark, Conductor of the  
 Montreal Women's Symphony

and Juliet suite is among the best works he has composed. The score is full of original touches of color and does not shy away from the lyric intensity suggested by the play. Sweeping chords, chants in the brasses and winds used antiphonally against the strings, and modal harmony give a period feeling without ever degenerating into deliberate quaintness. Above all, the music sings, if not with the immortal beauty of Shakespeare's verse, nonetheless with an authentic ring of its own. The composer shared the ovation.

Mr. Arrau played both the Weber show piece and Chopin's Andante and Polonaise with a concentrated intensity which had an almost hypnotic effect upon his listeners. He, too, was recalled repeatedly. Not the least of the evening's pleasures was the Shostakovich Octet, an amazing product for a boy of 18. The characteristic harmonies and rhythmic devices of the First Symphony are to be found in it, together with echoes of Schönberg's Verklärte Nacht and other music which the boy genius must have been absorbing eagerly at that period.

If Mozart did not borrow the opening theme of his Haffner Symphony from Johann Christian Bach's Sinfonia, then the two works represent one of the most striking coincidences in musical history. At any rate, the Bach Sinfonia is enchanting and it was beautifully played. Mr. Scherman's conducting grew in authority as the evening progressed. Both he and the orchestra were royally received. S.

### Montreal Women's Symphony Makes New York Debut

Montreal Women's Symphony. Ethel Stark, conductor. Carnegie Hall, Oct. 22:

Euryanthe Overture. .... Weber  
 Sketches on  
 Canadian Airs... Sir Ernest MacMillan  
 Death and  
 Transfiguration. .... Richard Strauss  
 Symphony No. 4  
 in F Minor. .... Tchaikovsky

Any doubt about the proficiency of women as symphony orchestra musicians could have been dispelled by the concert which the Montreal Women's Symphony gave as its New York debut. Founded in 1940, the organization has developed a praiseworthy ensemble and spirit of cooperation under its energetic conductor, Ethel Stark.

The Weber Overture sounded genuinely romantic. If one did not hear all of the refinements of tone and phrase to which our virtuoso orchestras have accustomed us, there was no lack of imagination and feeling in this performance. The MacMillan settings of the tunes, Notre Seigneur en pauvre and A Saint-Malo were deftly and sensitively done. Miss Stark obtains a singing and highly expressive quality from her strings. If the Strauss tone poem was a little hectic, the orchestra made the Tchaikovsky symphony exciting. Seldom does one hear playing of such freshness and animation. Miss Stark and the orchestra were warmly greeted. N.

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P. V. Breukelen

The Scheveningen summer festival in Holland with its note of gaiety in open air restaurants brings together Mrs. Beek, the wife and partner of John Beek, the impresario; George Sebastian, little Yolanda Beek and Kirsten Flagstad with her daughter

## MEXICAN SYMPHONY CONCERTS END

By SOLOMON KAHAN

MEXICO CITY

THE summer musical season in the Mexican capital ended with the 17th and final pair of concerts by the Orquesta Sinfonica de Mexico, given at the Palace of Fine Arts. Two works were the high lights of the concerts, which were under the direction of Carlos Chavez—a Serenade for Strings by the Oxford-trained Spanish composer, Jesus Bal y Gay; and Stravinsky's Divertimento from his Kiss of the Enchanted Nymph, conducted *con amore* by Mr. Chavez. The Serenade is in some ways reminiscent of Prokofieff, but has much original substance as well and is decidedly worth repeated hearing.

In addition to these two compositions, the program included Satie's *Trois petites pièces montées* and Mr. Chavez's own setting of four Nocturnes, the text of which is by the Mexican poet, Villaurutia. It is for soprano, contralto and orchestra. If it will scarcely increase Mr. Chavez's creative reputation, it was well done, with Irma Gonzalez, soprano, and Oralia Dominguez, contralto, as soloists.

The first local performance of Honnegger's *Symphonie Liturgique* was given under the gifted assistant conductor of the orchestra, Jose Pablo Moncayo. It impressed laymen and critics deeply. On the other hand, a novelty by the Mexican Salvador Contreras, a Suite in Three Movements, enjoyed only a mild reception. The work is slight in content, but takes over half an hour to play. Other works played by the Sinfonica were Poulenc's Concerto for piano and orchestra, with Miguel Garcia Mora as soloist; Ravel's Pavane and Stravinsky's Firebird Suite.

The season's only guest conductor of the Sinfonica this summer was Alfred Wallenstein, of the Los Angeles Philharmonic. He led two pairs of concerts and his best achievements, seen in retrospect, were his performances of Kodaly's Hary Janos Suite, Dohnanyi's Orchestral Suite, Op. 19, and Creston's Chant of 1942.

He gave, furthermore, performances of Brahms' Second and of Mozart's Haffner Symphonies, the first heavy and academic, the second coldly pragmatic. Chilly and correct, too, was Mr. Wallenstein's rendering of Beethoven's Pastoral. Respighi's Pines of Rome, however, was well done by the

orchestra, which honored the guest with a double fanfare.

Mr. Wallenstein's guest engagement was followed by the reappearance for another pair of concerts of Carlos Chavez, who stirred his hearers with scintillating presentations of Mendelssohn's Italian Symphony and accompanied the Mexican pianist, Estela Contreras, in Brahms' Second Concerto, though from every standpoint the performance failed to rise above mediocrity.

There were some events of more than average importance in this season's activities of the Mexico City Ballet, which performed in collaboration with the Markove-Dolin company under Robert Zeller and Carlos Chavez. One premiere was that of a ballet by Gloria Cambolleo, entitled Threshold. The choreography is by the Mexican prima ballerina, the accompanying music that of Schubert's Unfinished Symphony.

Another ballet was arranged by Robert Zeller out of music from Verdi's Traviata, and further novelties included Ixtepec, based on a Mexican theme with music by Eduardo Hernandez Moncada; Feria, utilizing popular Mexican melodies arranged by Blas Galindo, and Alameda-1900, by Moncada.

Among the concerts lately given by the Chamber Music Association two were outstanding—that of the Choir from Morelia, Michoacan, and the clavecin recital by the Argentinian, Julieta Goldschwartz. The choir, led by Miguel Bernal Jimenez, thrilled its hearers with a program of Mediaeval and Renaissance music in addition to a number of folksongs. Julieta Goldschwartz gave an excellent account of herself in Bach's A Major and Haydn's D Major Concertos, accompanied by the Chamber orchestras under Aurelio Fuentes.

### New Concert Series Announced

A new major annual concert series devoted to choral works with small orchestra was announced today by Ira A. Hirschmann, President of FM Station WABF. The concerts, which will be held in Hunter College Auditorium, under the direction of Robert Shaw, calls for the creation of a new small orchestra now in rehearsal. They will be given on six Tuesday evenings, Jan. 13 and 27, Feb. 17, March 9 and 23 and April 6.

### IN LATIN AMERICA

Jascha Horenstein, conductor, chats with Artur Rubinstein (right) on the stage of the Teatro Colon during a rehearsal of the Brahms Second Concerto



### Music University Planned in Tokyo

TOKYO.—A scheme for establishing a Music University for the first time in Japan has been planned by professors of the Tokyo Academy of Music, a government institution. It was decided at a faculty meeting of the Academy that the basic plan for the Music University calls for departments in voice, instrument, composition, conducting, music history, music esthetics and Japanese music, and in addition to teaching Japanese literature, acoustics and science of musical instruments.

The full number of students will be from 400 to 600. The building of the Tokyo Academy of Music will be used as the school building of the Music University.

Wagner's Tannhäuser was performed from July 12 through July 30, at the Imperial Theater, Marunouchi, Tokyo. The conductor was Manfred Gurlitt, a German conductor. It was the Japanese premiere of the work. Madame Tamaki Miura, famous Japanese prima donna of "Butterfly" fame died on May 25 last year, at the age of 62, in Tokyo.

The Toho Symphony recently organized in Tokyo began its fall season in September. Lasting until April the

concerts are given in the Nippon Theatre and will present a Beethoven Cycle including all of his best known orchestral work. T. K.

### Composers League Lists Commissions

The League of Composers has announced a list of commissions given by individuals and music publishers to mark the League's 25th anniversary. Irving Berlin and Richard Rodgers have joined together to commission a piano sonata from the American composer, Samuel Barber. Lucie Rosen has commissioned a work for theremin from Nicolai Berezowsky.

A number of organizations have also chosen this means of paying tribute to the League by the following commissions:

Boosey and Hawkes has commissioned Harold Shapiro to write piano pieces; Broadcast Music, Inc. has asked Robert Ward for a short orchestral work; Carl Fischer, Inc. has requested William Bergsma to do a work for string orchestra; Hargail Music Press has commissioned Peter Mennin to compose a work for piano and Edward B. Marks Music Corp. has asked Wallingford Riegger to write a work for solo instrument with piano accompaniment. Other commissions will be announced later.



Josef Heinrich

Marguerite Kozenn, American soprano (front row, third from left), who sang the title role in Dvorak's Rusalka, in English, on Sept. 6 in the Prague National Theatre. The photo was taken at the dress rehearsal

Marguerite Kozenn and Julius Chajes have returned from a European concert tour where both artists were enthusiastically received, especially in Prague, Czechoslovakia where on Sept. 1 they presented a program of American music over all Czechoslovak radio stations. On Sept. 6, Miss Kozenn appeared in the Prague National Theatre, singing the title role of Dvorak's Rusalka. Miss Kozenn sang her role in English and

she was called out for 31 curtain calls.

On Sept. 10, she repeated the same opera in Olomouc in honor of the Rotary Club of London, England, which happened to visit the town that day. Before taking the clipper for the United States, Miss Kozenn and Mr. Chajes were honored with a reception given to them by the Czechoslovak Association for Cultural Relations with the United States in Prague.





Sid Desfor

### THE MAESTRO AT HOME

Arturo Toscanini sits with his granddaughter, Emanuela Castelbarco, and grandson, Walfredo Toscanini, at his home in Riverdale, N. Y.



### TETE-A-TETE IN MAINE

Pierre Monteux and Virginia Davis, soprano, looking over some French folksongs which Miss Davis sang at the final concert of the summer series presented by Mr. Monteux at his Hancock, Maine, estate



### A TALL TALE, PERHAPS?

From the left: Rudolf Ganz (President, Chicago Musical College) seems to be telling a tale to John C. Kendel (Director of Music, Denver Public Schools) and conductors Saul Caston and Henry E. Sachs. They are up in those tall mountains near Denver



Dr. K. Meyerowitz

### PRESSLER MAKES A POINT

Menahem Pressler, Palestinian pianist, shown with his personal representative, Max Rabinoff (right), near that old city, Jerusalem



George Robinson

### THEY HAVE A FOURTH

The members of the Paganini Quartet play cards as well as music in their summer home, Villa Paganini, at Carmel, Calif. Left to right: Robert Courte, Gustave Rosseels, Robert Maas and Henri Temianka



Ben Greenhaus

### HILDA SETS HER SAILS

(Left) Hilda Banks, 19-year-old pianist, off on the Queen Mary for a European concert tour, accompanied by her mother



### ARE FAMILIES GETTING SMALLER?

Mr. and Mrs. Mishel Cherniavsky and their five sons strike a family pose at Biarritz



### THIS WAS A DOG DAY

Irene Jessner, soprano, with dachshunds, both great and small, at her home in Westchester County



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